山崎峰水 housui yamazaki

1 ריבוע

1 MAIL

STORY AND ART
HOUSUI YAMAZAKI

ORIGINAL COVER DESIGN
BUNPEI YORIFUJI

TRANSLATION
DOUGLAS VARENAS

EDITOR AND ENGLISH ADAPTATION
CARL GUSTAV HORN

LETTERING AND TOUCH-UP
IHL

DARK HORSE MANGA™

CONTENTS

MAIL #1:
WINE CELLAR . . . 005

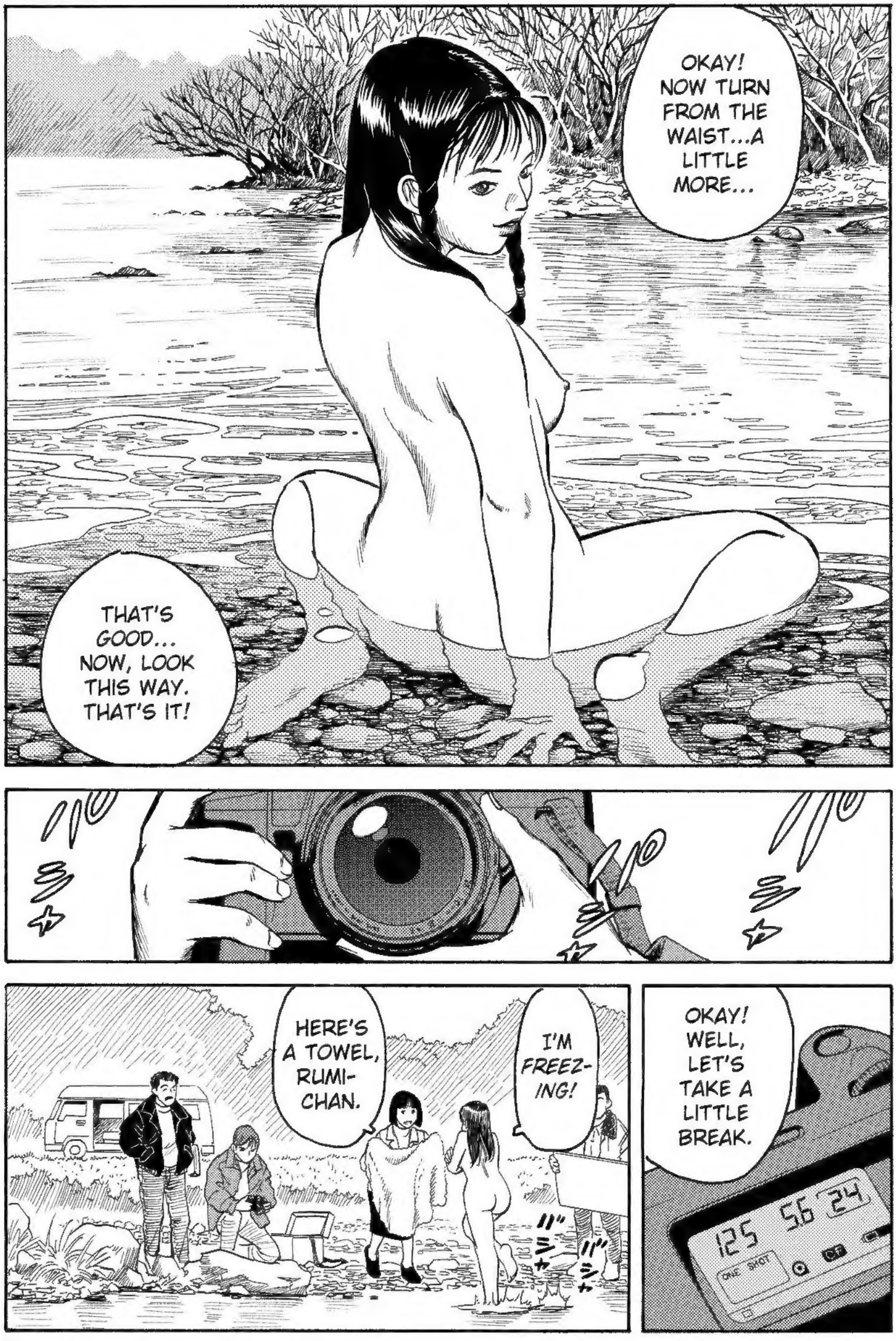
MAIL #2:
HIDE & SEEK . . . 037

MAIL #3:
TWINS . . . 069

MAIL #4:
DRIVE . . . 101

MAIL #5:
KAT-TSU-MI . . . 133

MAIL #6:
VISIBILITY . . . 165


OKAY! NOW TURN FROM THE WAIST...A LITTLE MORE...
THAT'S GOOD... NOW, LOOK THIS WAY. THAT'S IT!
HERE'S A TOWEL, RUMI-CHAN.
I'M FREEZ-ING!
OKAY! WELL, LET'S TAKE A LITTLE BREAK.
125
56
24
ONE SHOT

THAT'S WHAT I'M ASKING *YOU!* WHAT'S GOING ON HERE? DIDN'T YOU SCOUT OUT THIS LOCATION?

WHASSUP, MIZZ HARADA?

IMAI-KUN! COME HERE A SEC!

WE WANT THAT *PURE* AND *NATURAL* IMAGE!

I MEAN, LOOK AT THAT MUDDY WATER... THERE'S TRASH FLOATING AROUND...

UM... YEAH, SORRY.

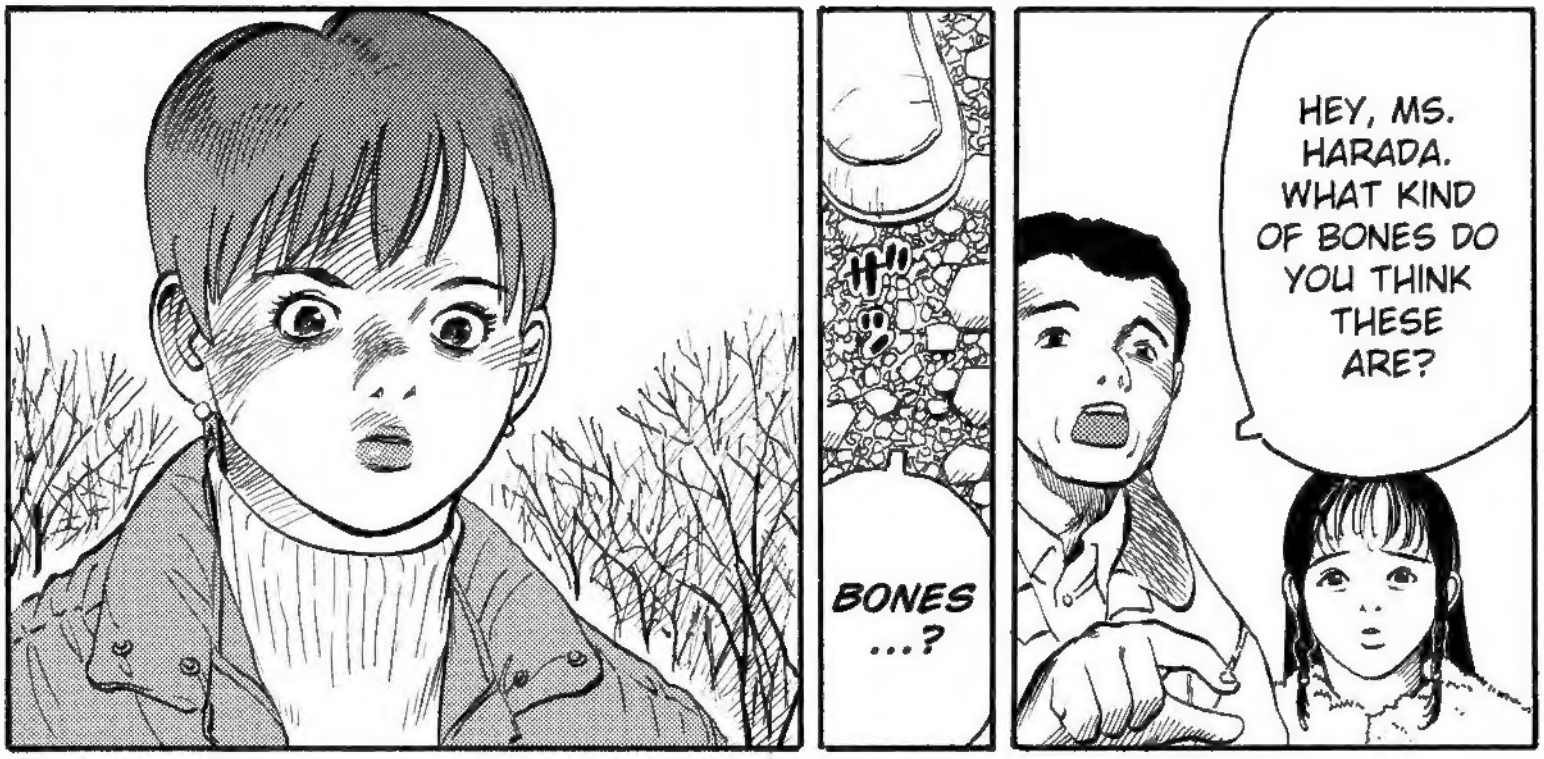
sigh...YOU'VE GOT TO CHECK FOR THAT STUFF, TOO. ASK THE LOCAL PEOPLE ABOUT CONDITIONS ...

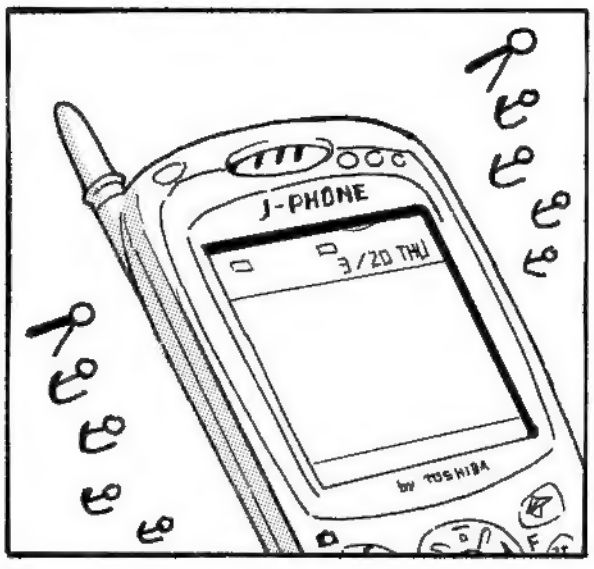
YEAH...I GUESS IT FLOODED AROUND HERE, TOO...IT WAS A LOT LOWER WHEN I WAS HERE...

WHAT IS IT, YOU GUYS?

C'MON! GOTTA BE A JOKE!

IS THAT FROM A PERSON ?


HEY, MS. HARADA. WHAT KIND OF BONES DO YOU THINK THESE ARE?
H!!
BONES ...?


J-PHONE
3/20 THU
by TOSHIBA
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ファッ・・ン
ブォォ・・ン

30
2.2m
制限高 2.2M
注意
MAIL #1
WINE CELLAR
66-30

HELLO...YES... THAT'S RIGHT. YEAH. THAT'S KIND OF MY SPECIALTY, REALLY...

MMM... NO, I DON'T KILL THEM...

I SEE... AND WHAT IF THEY ACTUALLY *APPEAR?*

IT'S MORE, LIKE...SEND THEM TO THEIR MAKER.

WITH *CONDOLENCES,* OF COURSE.

ON A ***CARD?*** HA-HA, NO. I WRITE IT ON THE BULLET.

プァ…ン

ゴオォォ

川原で白骨死体

カメラマン偶然パチリ

牛舎全

下作商会

SKELETON IN A RIVERBED... FOUND BY CHANCE ON PHOTO SHOOT...

WELL... LET'S GO LOOK.

HEY, WHAT IF WE FOUND THE *HEAD?* *FRONT PAGE!*

COOL! THEY RAN IT IN *HUGE PRINT!*

110

BUT I AM.

I'M GLAD TO SEE YOU'RE NOT SCARED.

EEEEOOOOO

HUH?

LOOK *CLOSER!*

IT CAME OUT REAL SEXY...

WHAT...THIS IS THAT LAST SHOT YOU TOOK OF RUMI, RIGHT?

...AND THE LIGHT GOES ALL THE WAY TO...THAT THING BEHIND HER.

THERE'S A STREAK OF LIGHT AROUND HER NECK...

WITH NO HEAD.

IT LOOKS LIKE A CHILD.

YOU TOOK A PICTURE OF A *GHOST*, MIZZ HARADA? THAT'S *AWESOME!*

WHOA... HEY, YOU'RE *RIGHT!*

UMMMM ...

COULD IT BE JUST, LIKE, COINCI-DENCE?

COINCI-DENCE ?!

I DON'T KNOW ABOUT *YOU*, IMAI-KUN, BUT I THINK I WOULD HAVE NOTICED A HEADLESS GIRL WANDERING ONTO THE SET.

OKAY, SO WE FIND HER HEAD...

...I HOPE IT'S JUST A GLITCH IN THE PHOTO LAB.

ME, PERSONALLY ...

WELL, IF YOU DON'T MIND, IMAI-KUN, I'M BRINGING ALONG AN EXTRA ASSISTANT... A SPECIALIST IN THE OCCULT.

HEY...WAIT, I SEE WHAT YOU MEAN--THIS IS REALLY *COMPLICATED!*

HE SAID HE'S A MEDIUM. THE GUY SOUNDS PRETTY *INTENSE!*

HE SAID HE'S A *MEDIUM*? DUDE, I THINK THEY GAVE US SMALL INSTEAD.

hmff rrrrmm

ZZZZ ZZZZ

OH? WHY'S THAT?

I DUNNO, THOUGH... ME, I'M KIND OF A SKEPTIC.

成田山

YOU'RE SO *SPIRITUAL*, MIZZ HARADA !

IMAI, THAT'S WHAT HE TOLD ME OVER THE PHONE. US MORTALS HAVE NO WAY OF UNDERSTANDING THESE POWERS.

THE WAY I FIGURE IT, YOUR HEAD'S GONNA STAY BACK AT THE STARTING LINE, 'CAUSE, HOW WOULD IT MOVE, RIGHT?

BUT YOUR BODY KEEPS RUNNING. LIKE THE RIVER HERE.

I THINK YOU'RE TRYING TO SAY WE SHOULD GO UPSTREAM...?

PICTURE THIS LIKE YOU'RE RUNNING A RACE. FOR CHARITY OR SOMETHING. ANYWAY, AT THE START OF THE RACE, THEY GOT THIS RULE WHERE YOU HAVE TO REMOVE YOUR HEAD.

YOU WERE TALKING A LITTLE LOUD.

OH, HELLO, MR. AKIBA.

I DID A SPOT OF RESEARCH AFTER YOU CALLED. HAVE A LOOK AT THIS.

SO. ABOUT OUR DESTINA-TION.

THE NEWSPAPER SAID THERE WAS TRAUMA TO THE CERVICAL VERTEBRAE... THE POLICE ARE PRETTY SURE IT'S MURDER. BUT THEY ALREADY SEARCHED THE RIVER.

NOT A HEAD IN SIGHT.

WHAT ARE ALL THOSE... Xs?

THESE ARE JUST THE ONES WHERE IT WAS A HEADLESS GIRL IN A KNEE-LENGTH DRESS. WE DON'T HAVE TIME TO CHASE DOWN EVERY SPOOK IN THE PREFECTURE.

THE SIGHTINGS CONVERGE JUST ABOUT ...HERE.

UM...YOU SURE GOT A LOT OF HITS THERE, DUDE.

THOSE ARE ALL THE PLACES WHERE FOLKS BEEN *REPORTIN' GHOSTS!*

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ブォォ

カキン
OFF
ギャラ

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ゴゴゴ

スゥゥゥ
80
100
120
60
40
20
0

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HUH...

IT JUST SEIZED UP ALL OF A SUDDEN.

ARE WE OUT OF GAS?

NO...THIS IS DEFINITELY THE PLACE...

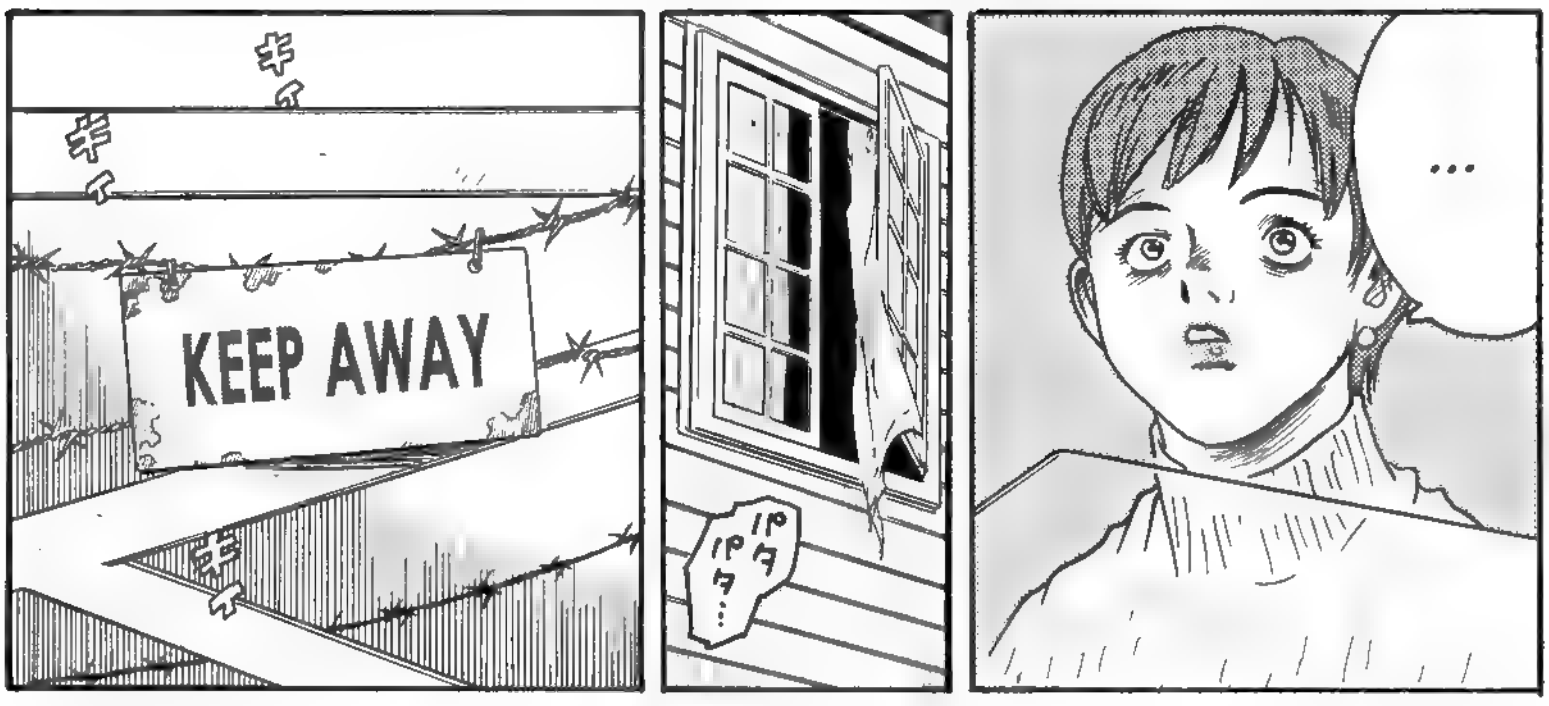
ガラ

heh-heh

AND AFTER X...COMES *WHY!*

I DUNNO. I THINK THE ENGINE'S FLOODED.

TRY GIVING IT JUST A LITTLE GAS. TAP YOUR FOOT GENTLY.


KEEP AWAY
...

ギィィ
カキン
ガチャ
I ENTERED WITH MY EXORCIST MAGIC!
Gross. Spiders.
MR. AKIBA...NO ONE'S BEEN HERE FOR YEARS.

Mizz Harada! Now's our chance to test his psychic powers!

Huh? How?

YEAH.

IMAI-KUN.

...I'M SORRY- THIS DOOR'S KIND OF STUCK HERE. COULD YOU PASS ME MY SCREWDRIVER?

WELL... MAYBE... BUT...

ガチャ ガチャ

OW!

WAIT! MR. AKIBA-

ヒュー

Like this!

NO PROBLEM! THIS PLACE *IS* KINDA SPOOKY!

S-SORRY...MY HAND'S ALL SWEATY. FROM *FEAR* AND SHIT!

RIGHT HERE... BEHIND THIS *DOOR*, MR. IMAI...

YEAH. *HERE!*

ガチャ ガチャ

ALL ***KINDS*** OF BAD STUFF HAPPENED IN HERE, MR. IMAI!

...SO WATCH THAT HAND OF YOURS.

ガチャ

o-o-okay.

...

DON'T FORGET WE'RE LOOKING FOR THE HEAD OF A MURDERED GIRL.

WHOA! 1975?

!

ガラゴロ…

DUDE, DON'T *EVEN* TRY TO SCARE ME!

LIKE WE'RE REALLY GOING TO FIND A HEAD IN HERE! THIS PLACE IS *TOTALLY* UPPER-MIDDLE CLASS!

ドカ!!

Someone drank it already.

IF THIS BOTTLE WAS, LIKE...TRYING TO BUY *ITSELF*, THEY PROBABLY WOULDN'T EVEN *CARD* IT!

ガチャ

UH-HUH. LOT OF PEOPLE DON'T REALIZE WHEN STRANGE STUFF HAPPENS, IT MIGHT BE A SPIRIT'S WAY OF SENDING US A LETTER.

WELL, I GUESS YOU COULD SAY THAT I'VE ALWAYS HAD A KNACK FOR FINDING MYSTERIOUS THINGS.

MYSTERI-OUS THINGS ...?

ガラッ

UM, SO...HOW DID YOU GET INTO THIS WORK...?

SO A HEADLESS GIRL IN A PHOTO, I THOUGHT, YEAH, COULD BE SOME MORE MAIL FROM THE AFTERWORLD. I'M NOT 100% ON THIS, THOUGH...YOU KNOW, SOMETIMES STRANGE STUFF *IS* JUST A COINCIDENCE.

DEAD DOG...THE KIND THAT'S *BEEN* THERE A WHILE--AND WHEN YOU LOOK, THE MAGGOTS ARE SPELLING OUT A MESSAGE LIKE ALPHABET SOUP.

LET'S SAY YOU HEAR A WHISPERING VOICE ON A CASSETTE TAPE. OR MAYBE ONE DAY, YOU SEE A PHANTOM FACE UP ON THE CEILING. BLOODY WRITING ON YOUR BEDROOM WALL.

IMAI-KUN!! WHAT'S THE MATTER?!

ダタタ

PAHG

WHAT DOES ...

IMAI'S NOT HERE RIGHT NOW.

ニロ

ポタポタ

...IMAI ...?

GET
...
...
OUT.

ドヨヨヨ…

OOO

WH... WHAT'S GOING ON, MR. AKIBA?

NO, THAT WAS A VOICE *MUCH* DEEPER DOWN...

OF COURSE, *THAT* DIDN'T SOUND LIKE A GIRL'S HEAD, EITHER.

IMAI-KUN? WHAT--

IMAI!

THOSE ARE ALL EMPTY. MAYBE THERE'S A CELLAR...?

UM...

ER... YEAH... SURE...

WELL, YOU SEE, WHAT WE JUST HEARD OUT OF IMAI-KUN WAS THE VOICE OF THE GIRL'S *MURDERER*. THAT HEAD SIMPLY HAS TO BE AROUND HERE SOMEWHERE, MS. HARADA.

whine...

WINE... *WINE...*

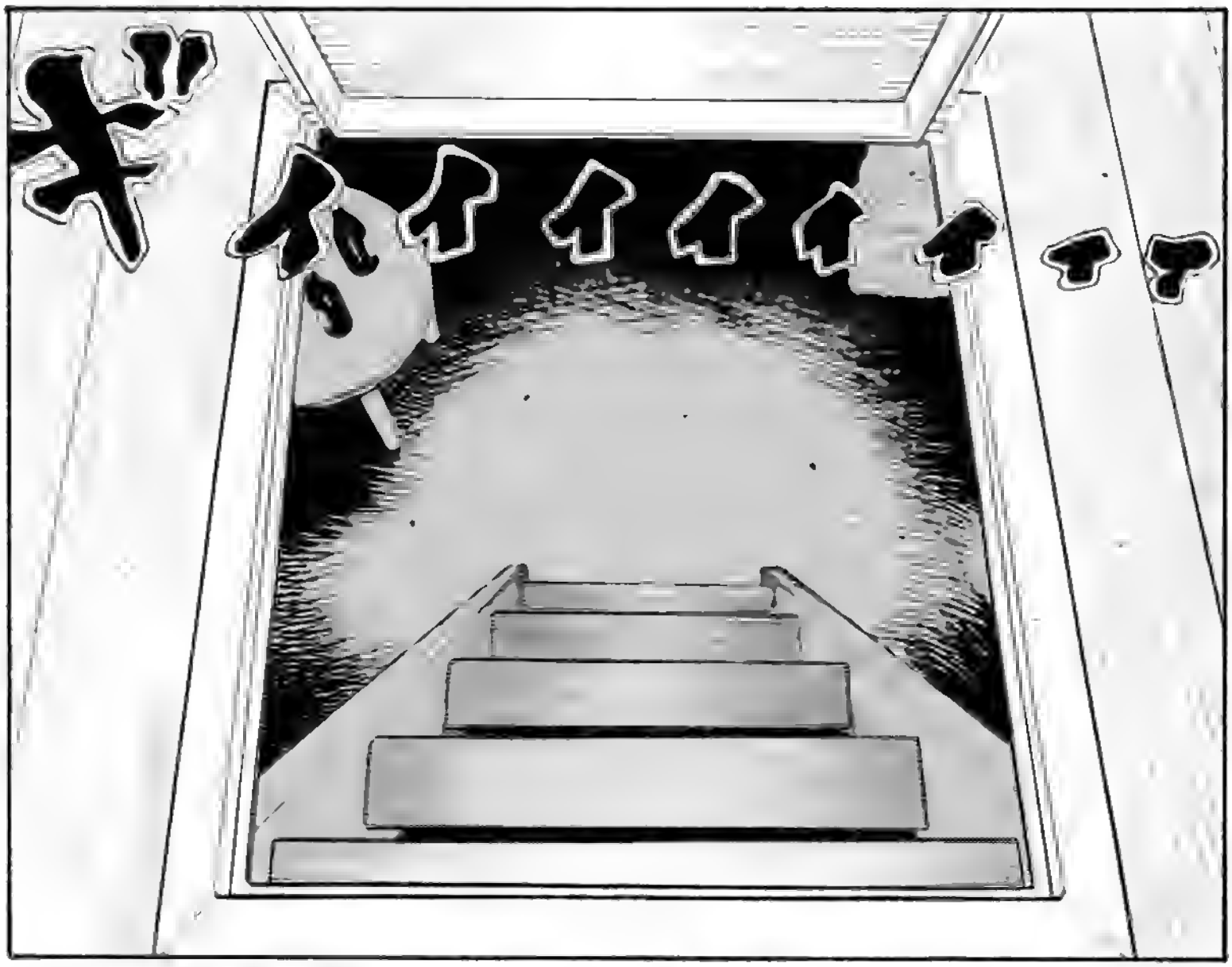
ガチャ

ズズッ

ハァ…

...CAN YOU HELP ME AGAIN? THIS DOOR IS REALLY HEAVY.

ズルル


YES...YES, I BELIEVE WE ARE.
ARE WE GOING DOWN THERE ...?
GEEZ... LOOK AT ALL THESE!

AH! THERE'S SOMEONE HERE.

HELLO!

MR. AKIBA ...

DRANK HIMSELF TO DEATH, I GUESS.

OH...MY GOD!

I MEAN, WHAT KIND OF A MONSTER...

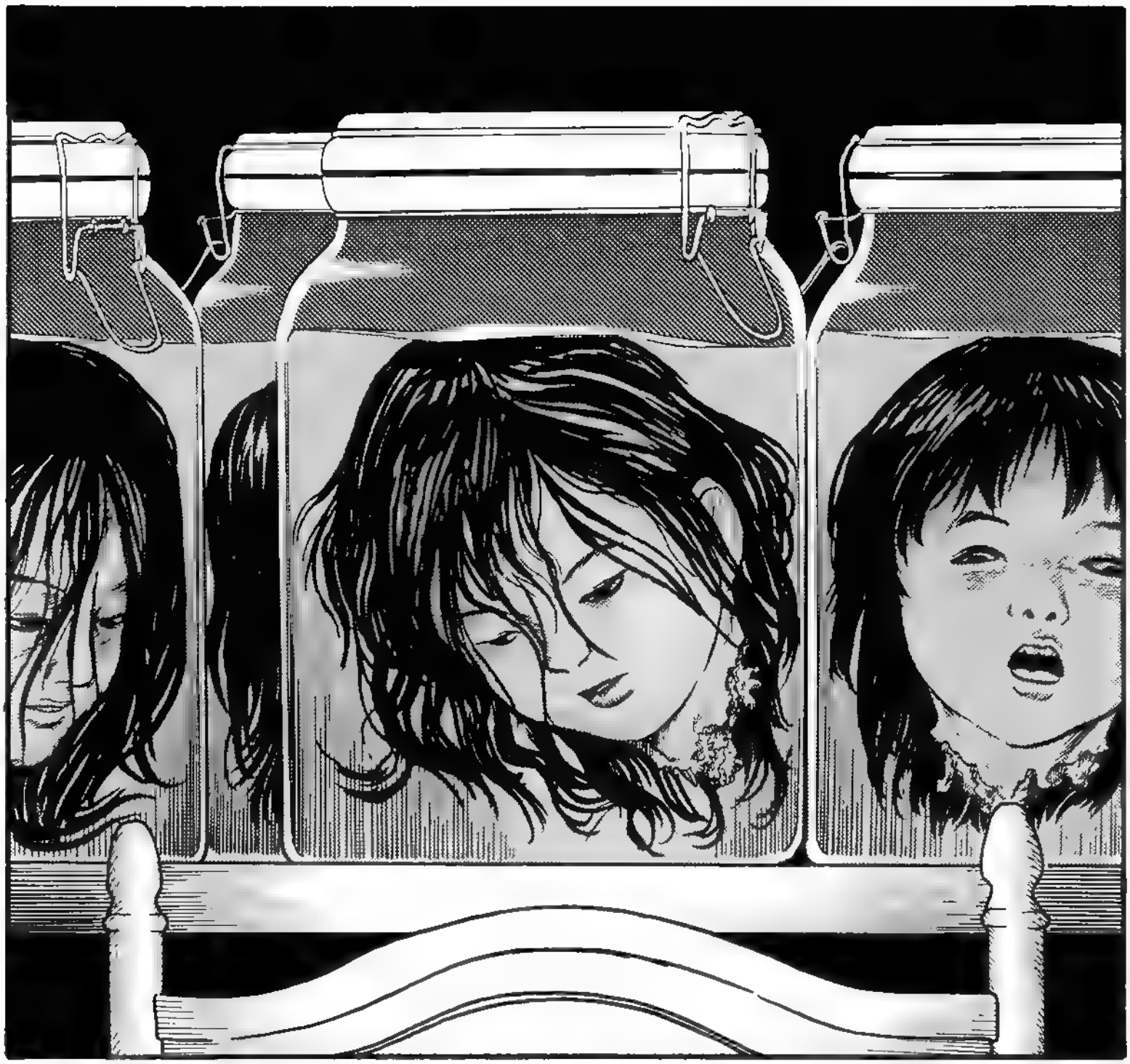
MR. AKIBA, LET'S GET OUT OF HERE...

HM?

WELL, HE'S BETTER OFF DEAD...

...WOULD CUT OFF THE HEAD OF A LITTLE GIRL...

THIS ISN'T REALLY HAPPENING, IS IT?



...YOU.

カ
ク
YOU DON'T GET TO TOUCH THEM
カ
ク

I...I WON'T HURT...

カチャ
WHAT ...
カチャ
カチャ
カチャ
ガチャ
ガチャ
カチャ
カチャ
ahhk
M-MR. AKIBA...?
!
カシャ
ここで
...I...
...I DON'T KNOW WHAT TO...
GET OUT OF HERE...
...HE ...HE WANTS TO DO IT AGAIN.

THEY'RE THEY'RE THE YOUNG WINE

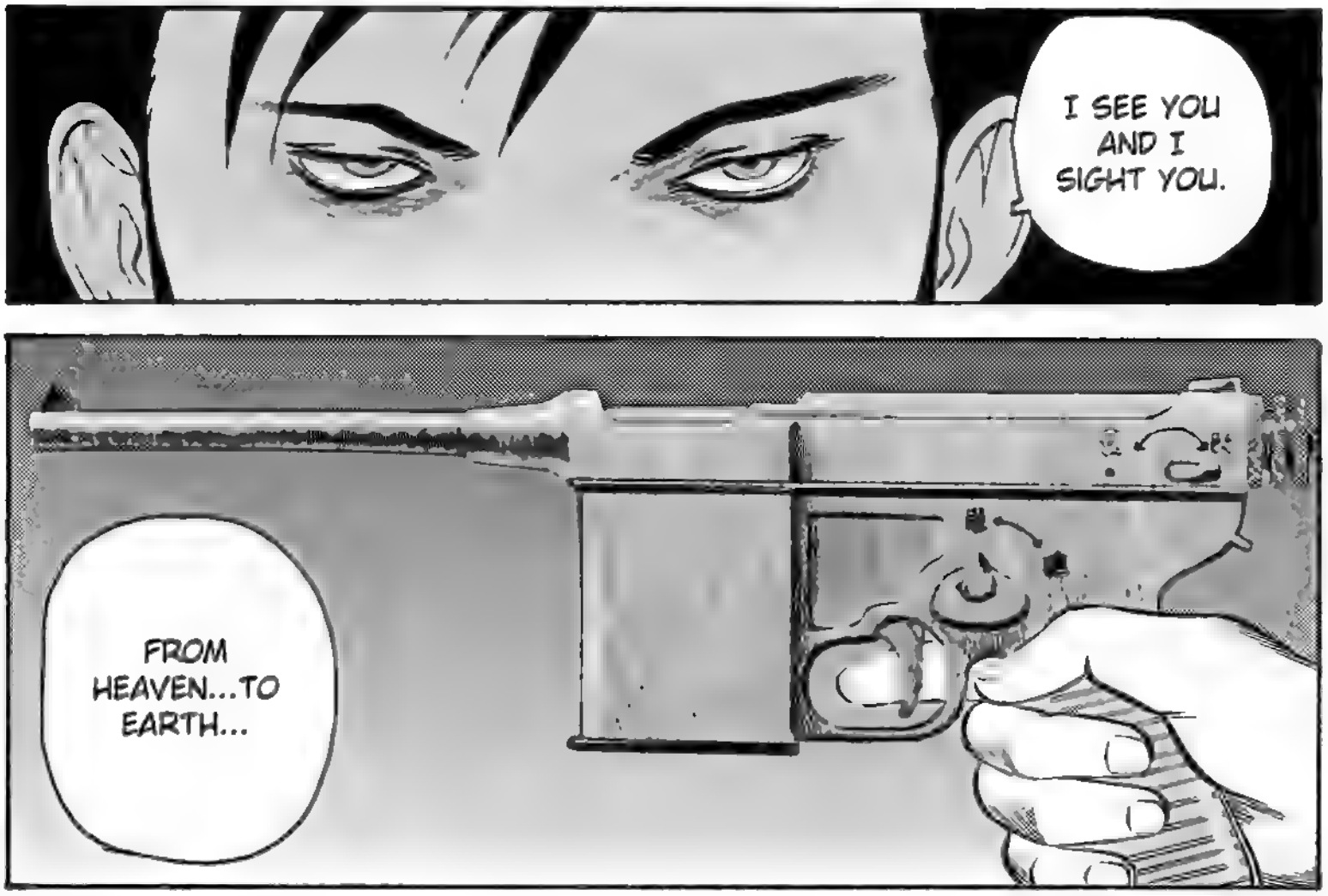
THEY NEED TO STAY THERE LONGER

THEY ARE NOT READY YET!

PPPPPP

WHERE... WHERE DID YOU...

I'M NOT A DRINKING MAN, SIR.
!
WITH MY GUN I ADMONISH YOU.
DEAD SOUL, RISEN MORE CORRUPT THAN FLESH.


I SEE YOU AND I SIGHT YOU.
FROM HEAVEN...TO EARTH...

..TO HELL.

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お

WITH *THIS?*

I CAN'T KILL ANYBODY WITH THIS.

DID YOU...KILL HIM...?

I CAN ONLY BURY THEM.

HE HAD BEEN IN THE IMPORT BUSINESS, TWENTY-THREE YEARS AGO. HE SPECIALIZED IN FINE WINES AND ILLEGAL IMMIGRANTS.

THEY HELD A FUNERAL FOR THEM, FOR THE HEADS OF THE GIRLS WHO HAD DIED BEFORE I WAS EVEN BORN.

110 110 /

ブブブ

ピーッ!

HOW SO?

...YEAH, WELL...THEY SHOULD SAY SOMETHING HERE ABOUT HOW, IN *CONCLUSION*, THINGS SUCKED.

SOMETIMES HE WOULD KEEP SOME FOR HIMSELF.

...WELL, I THINK YOU WERE RIGHT THE FIRST TIME.

ゴゴゴゴ…

THOSE *COPS*, MAN! I TOLD THEM ABOUT THE GHOST, AND THEY LOOKED AT ME LIKE I WAS A TOTAL RETARD!

IT WAS JUST COINCIDENCE. LET'S GO TAKE SOME MORE NUDIE PICTURES.

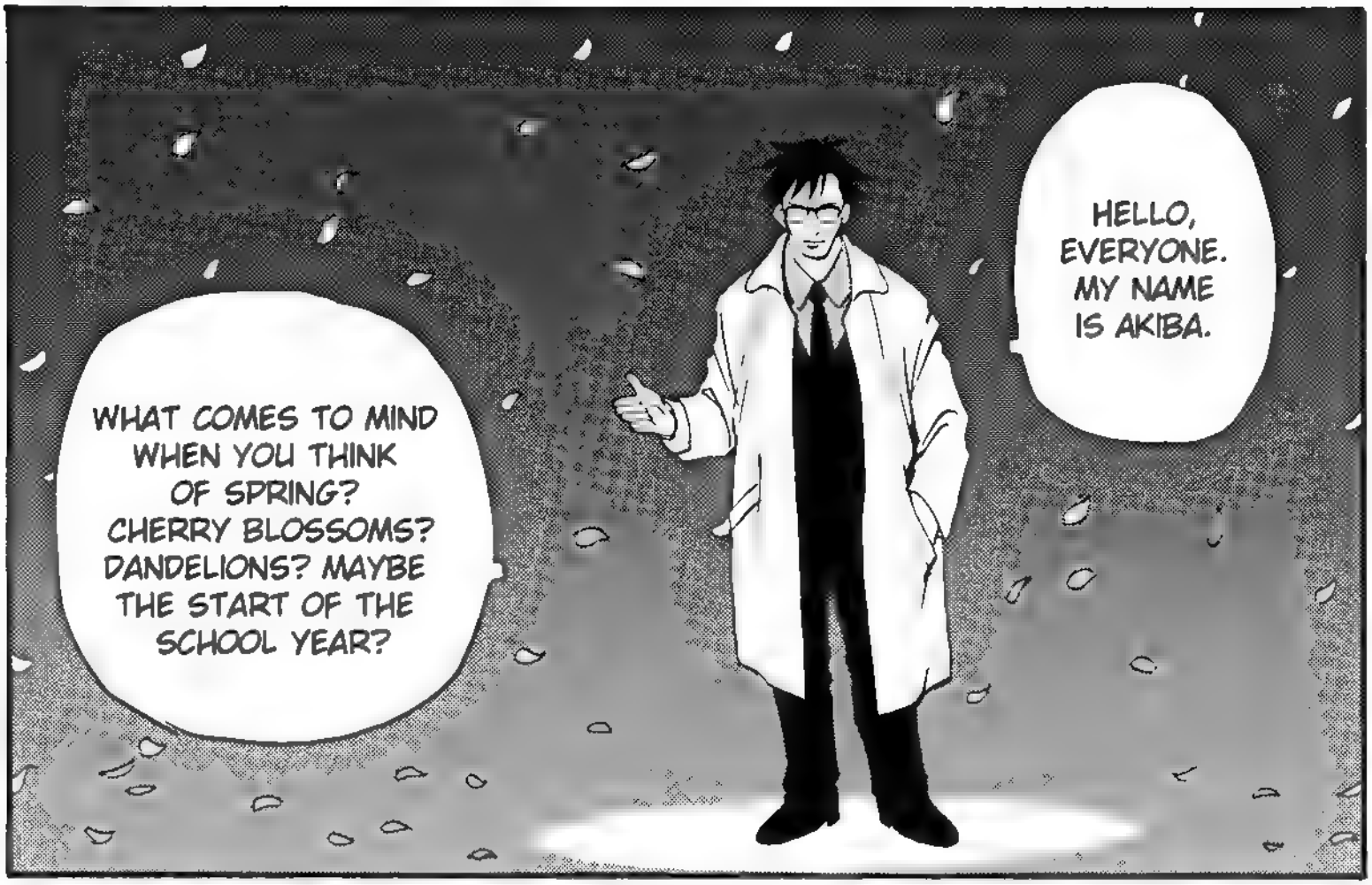
ABOUT WHAT?

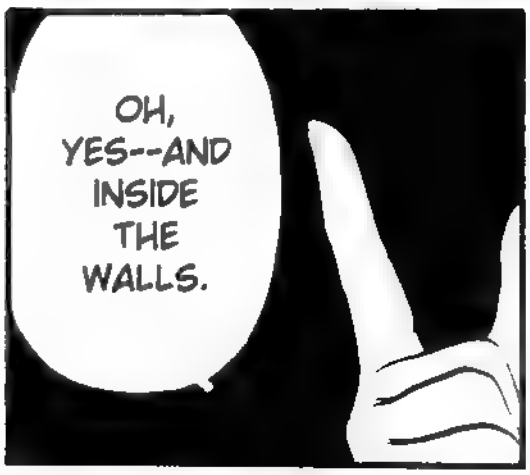
REALLY... YES, THAT *IS* STRANGE...

HOW ABOUT I COME OVER AND TAKE A LOOK?

MAIL#1 ··· END

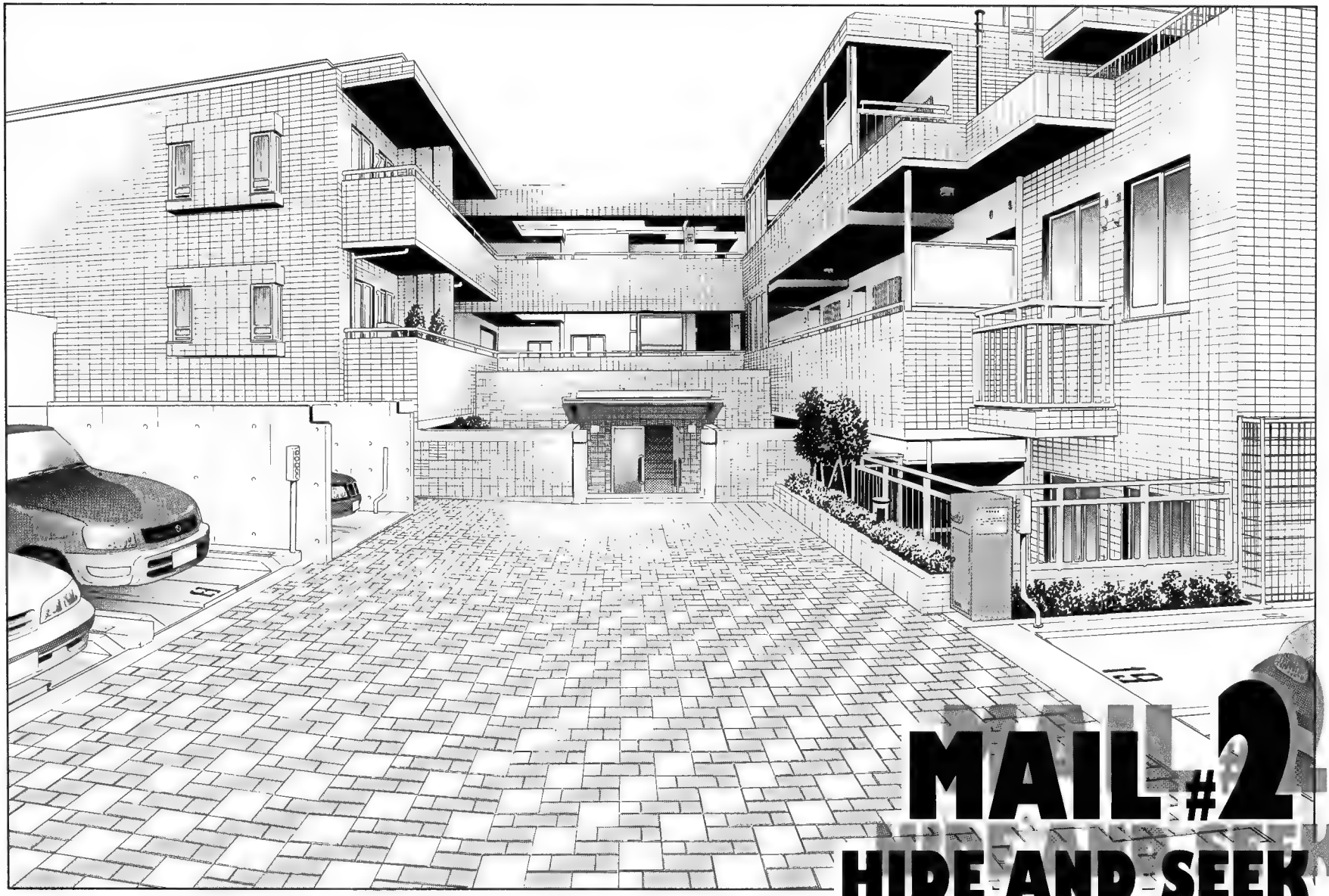
MAIL#2


HELLO, EVERYONE. MY NAME IS AKIBA.
WHAT COMES TO MIND WHEN YOU THINK OF SPRING? CHERRY BLOSSOMS? DANDELIONS? MAYBE THE START OF THE SCHOOL YEAR?


OH, YES--AND INSIDE THE WALLS.

WHETHER BUYING OR RENTING, MAKE SURE YOU CHECK THE PLACE OUT THOROUGHLY. THE PEOPLE YOU'LL HAVE NEXT DOOR, THE THE PEOPLE ABOVE, AND THE PEOPLE BELOW.
A LOT OF PEOPLE MOVE HOUSE IN THE SPRING, TOO. BUT YOU SHOULD BE CAREFUL WHEN YOU DO.

IT'S AMAZING HOW MANY PEOPLE FORGET TO CHECK INSIDE THE WALLS.


MAIL #2
HIDE AND SEEK

YEP, IT'S ALREADY BEEN A MONTH, SO I'M USED TO LIVING HERE.

I *TOLD* YOU IT'S ALL RIGHT. EVERYTHING'S UNDER CONTROL.

ADACHI MARI RESIDENCE

YEAH... THAT'S RIGHT. AH HA HA HA!

NO, IT'S JUST BECAUSE THIS CONDO'S CHEAP, I THINK... THE NOISE REALLY TRAVELS.

TODAY IS CLEANING DAY.

I TOLD YOU, THERE'S NO GUY LIKE THAT IN THE PICTURE. AH HA HA HA!

ウヘヘヘヘ

TODAY? WELL, THERE'S NO SCHOOL, SO I HAVE THE DAY OFF.

YEP...OKAY, CALL ME LATER...

キィ

ブン

ブン

ブン

OH...A LETTER.

ハイ

フォーン

HUH? NO RETURN ADDRESS. TO "RESIDENT."

BUT IT LOOKS PERSONAL ...

ピンポーン

ガチャ

シーン

Resident
Unit #205
Kakugawa Condominiums
Dokonimo City
Saitama Prefecture

WHAT?

Excuse me for sending this letter out of the blue. I'm someone who used to live in unit #205.

I GUESS IT'S OKAY...

ゆうう

ummm ...

someone who used to live in [illegible]

I wanted to let you know that there's an evil spirit in that condo. Based on my experience, I wanted to recommend that you get out as quickly as you can.

Maybe you'll read this letter and you won't believe it. [illegible] at first. The following

there's an evil spirit

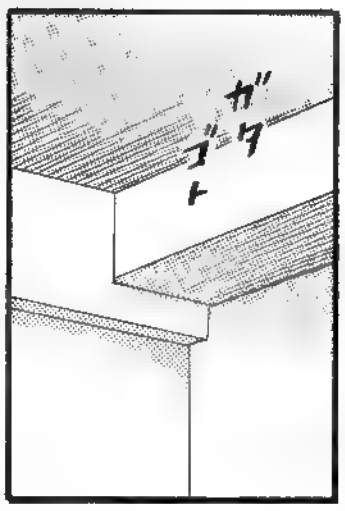
[illegible] I wanted to

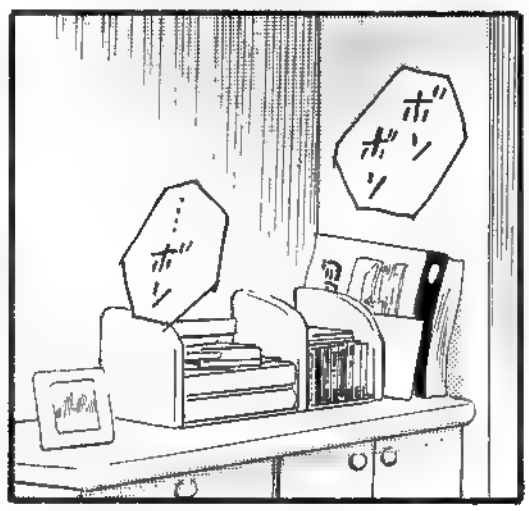
Maybe you'll read this letter and you won't believe it. Not right away. I didn't either at first. The following is the experience I had there, right in the room you are now.

キョロ
キョロ

The first thing that had me worried was the sounds.

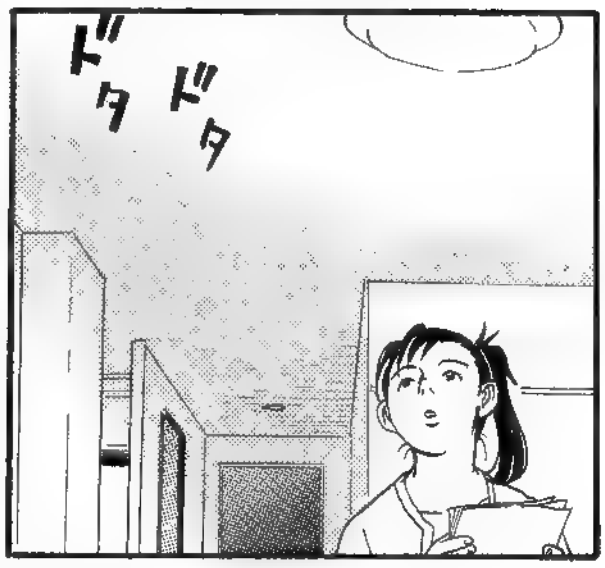
Voices talking in the next unit over. Or the kitchen noises from the unit downstairs. Or the sound of children's feet from the unit up above.





At the time, I was working as a writer so I spent almost all day indoors. So it took me a while to realize the truth of

to realize the truth of those shocking events



The tenants in the next unit over, and the one below me, were both married couples with office jobs. So there shouldn't have been those sounds during the day. And the unit above? It was vacant.

ドクドクドク

ha ha ha.

hee hee.

ピンポーン

ガチャ

ドタドタドタ

バタン

"TOKYO GAS AND ELECTRICITY NOTICE... RESIDENT HAS MOVED..."

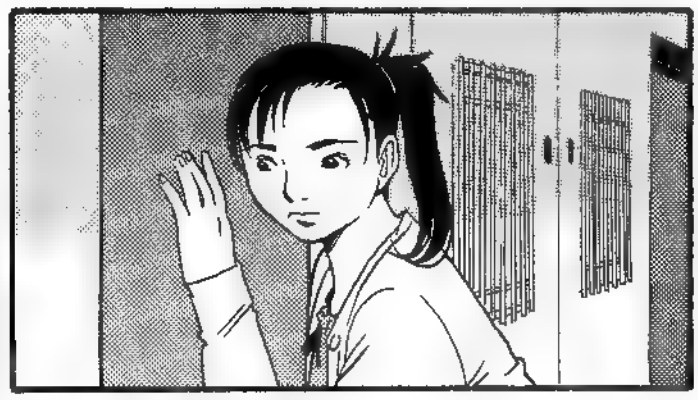
シン

東京ガスからのお知らせ

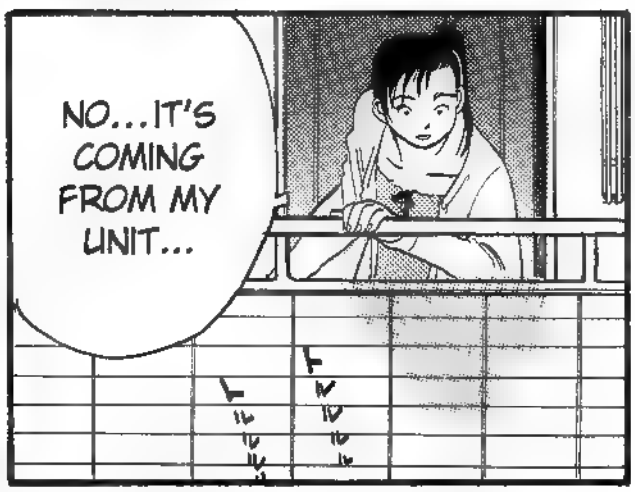
お引っ越しの連絡

THE PHONE ?!

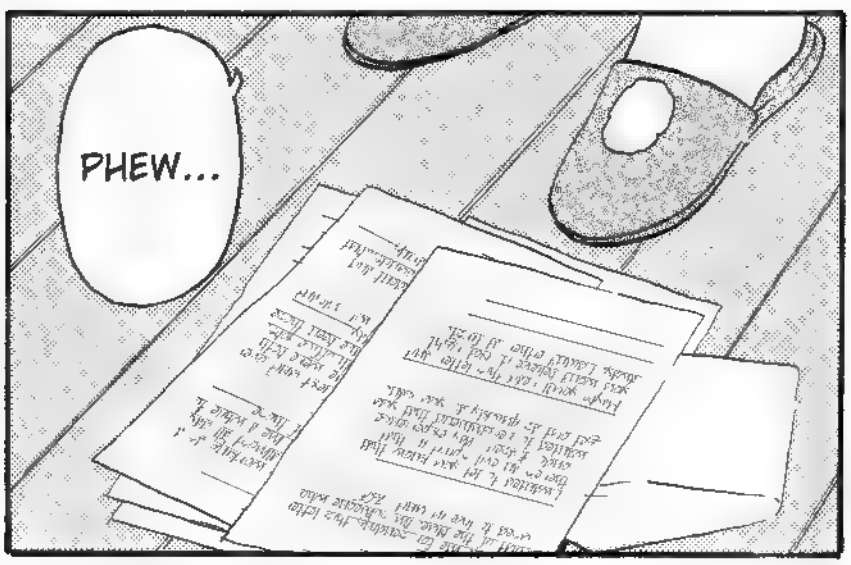
トゥルルルル



Hey, Mari, what's up? I thought today was cleaning day?! ...Whatever. Call me.


NO...IT'S COMING FROM MY UNIT...

COULDN'T MAKE IT IN TIME...


PHEW...

ガチャ
ヒロイ!

I asked the superintendent and the realtor about the sounds...but they said I was only hearing things.

I had no other choice, so I hired a detective to investigate. He said he was a specialist in this sort of thing.

Several days later, he began his report by saying

IT TURNS OUT THEY REPORTED THE SAME NOISES TO THE SUPERINTEN-DENT THAT YOU DID.

HAVE YOU EVER WONDERED WHY THAT CONDO WAS SO CHEAP? I LOOKED INTO THE LAST TWO PEOPLE WHO RENTED IT BEFORE YOU.

HUH...? WHAT DO YOU MEAN ...?

THEY'VE VANISHED WITHOUT A TRACE... BOTH OF THEM.

BUT WHEN I TRIED TO TRACK THEM DOWN TO INTERVIEW THEM, I FOUND SOMETHING WORSE THAN "SUSPICIOUS."

WELL, MAYBE THAT'S SUSPICIOUS.

WHEN THOSE CONDOS WERE UNDER CONSTRUCTION, A LITTLE GIRL IN THE NEIGHBORHOOD WAS USING THE SITE TO PLAY HIDE-AND-SEEK.

LOOK AT THIS.

LET'S MOVE ONTO THE CURSE.

WHO IS IT...?

EVENTUALLY THE SEARCHERS REALIZED WHAT HAD HAPPENED. BUT THIS WAS BACK DURING THE BUBBLE ECONOMY... EVERY DAY LOST ON THE CONSTRUCTION WAS COSTING THEM BIG MONEY. THEY HAD NO TIME FOR A PROPER FUNERAL SERVICE.

ONE DAY, THEY FILLED A DITCH WITH CONCRETE. THERE WAS A BRIEF CHILD'S CRY FROM BELOW...AND THEN JUST THE GLOOP-GLOOP-GLOOP AS THE MIX POURED OUT.

YOU STILL DON'T UNDERSTAND ...?

UM...SO WHAT IS IT YOU'RE TRYING TO SAY?

THEY PULLED OUT HER BODY, BUT HER SOUL IS STILL THERE. THAT CHILD IS STILL PLAYING HIDE-AND-SEEK IN YOUR RESIDENCE. EVEN THOUGH SHE'S DEAD.

He said, "That's all I can help you with as a detective...but if you're up for exorcising a ghost...that's a little extra." And then he walked away.

ジィ――――……

let's play again

クン

クン

okay! I'm ready

"ヤバ"

And then I thought of an idea.
Maybe a really stupid idea.
I went into the bathroom...

I didn't know whether to believe that guy or not.

Then I opened the bathroom door to see.

I'd hide and wait for the ghost to appear.

I heard footsteps.

I was sure I'd locked up all the entranceways, yet I heard a child's footsteps running through the room.

I had found the girl from the picture.

But I had forgotten the most important rule in hide-and-seek...

rule in hide-and-seek...

once you find somebody, it's their turn.

If you believe my story, resident of #205, don't waste a second more. Call that man I talked about.

...retend not

...f she thinks the

...she'll come for you

...don't waste a second more.
Call that man I talked about.

And one last thing, I beg you. No matter what, never pretend not to be home. Because if she thinks the house is empty, she'll come for you.

WHAT SHOULD I DO...ARE DETECTIVES LISTED IN THE PHONE BOOK?

A... AKIBA...

パサ

チカ チカ

!

FOUND IT!

電源/着信

チカ

/内線

再生/停止

チカ

留守

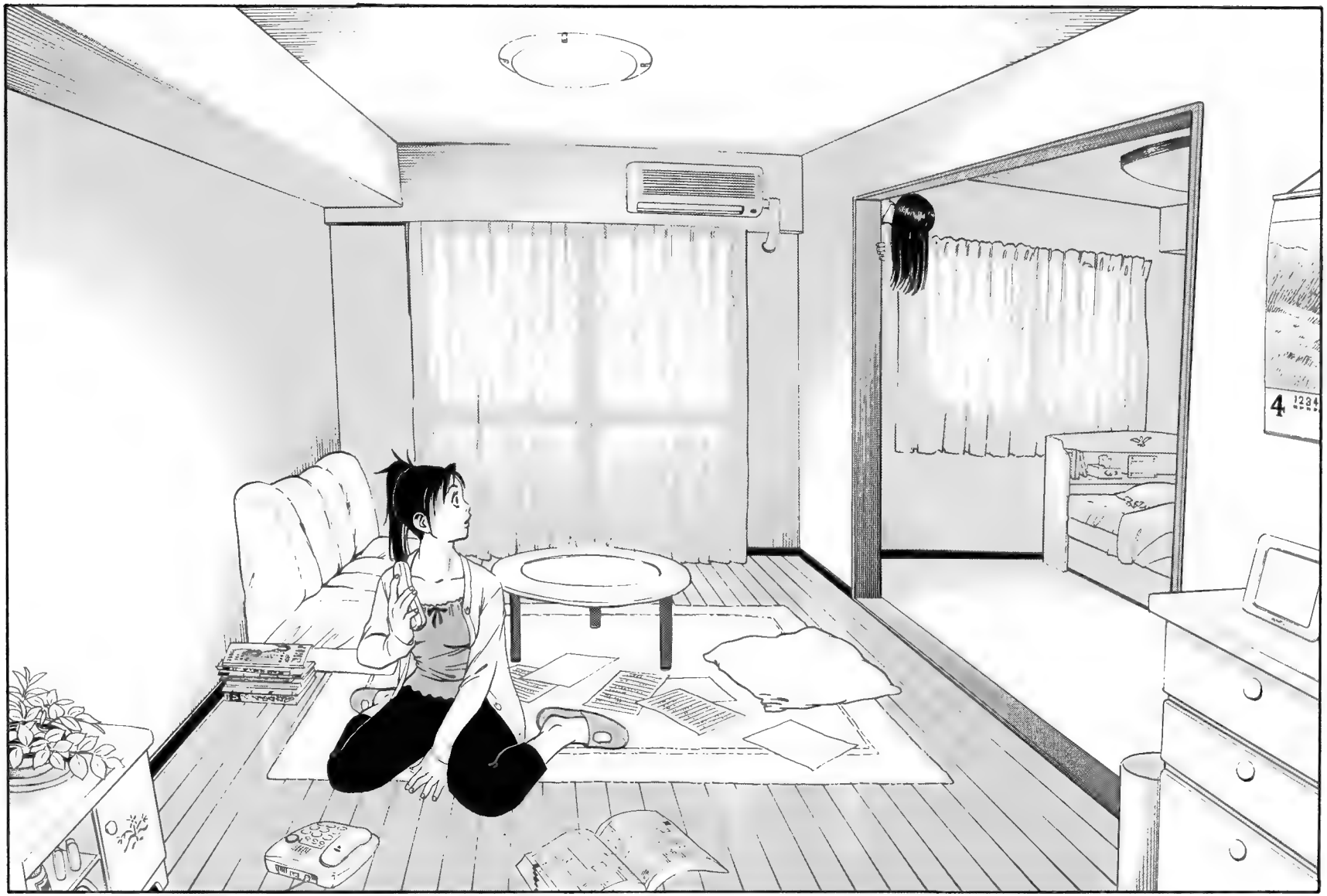
チカ

ずずっ

へたり

へたり

A MESSAGE ...? BUT IT DIDN'T RING...



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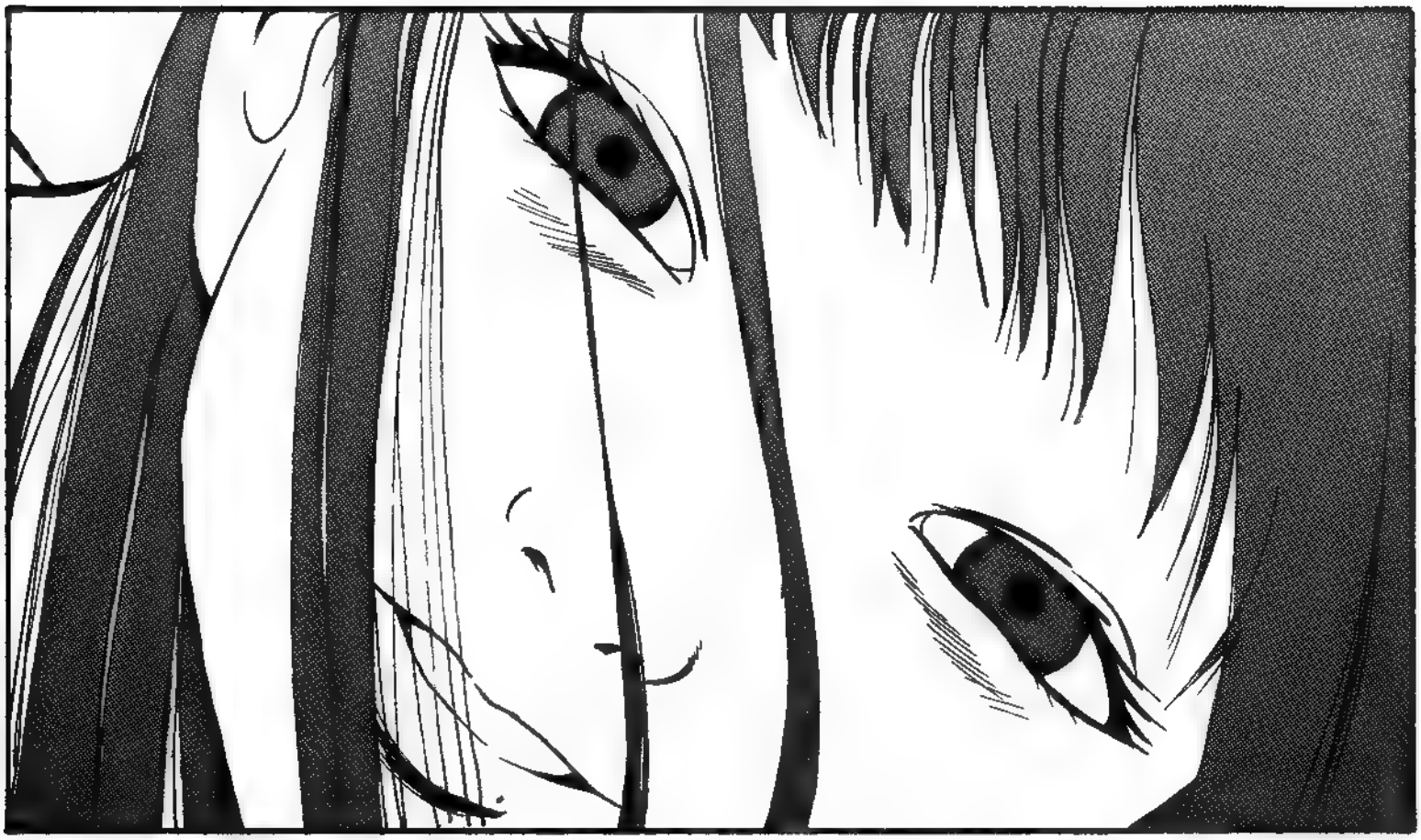
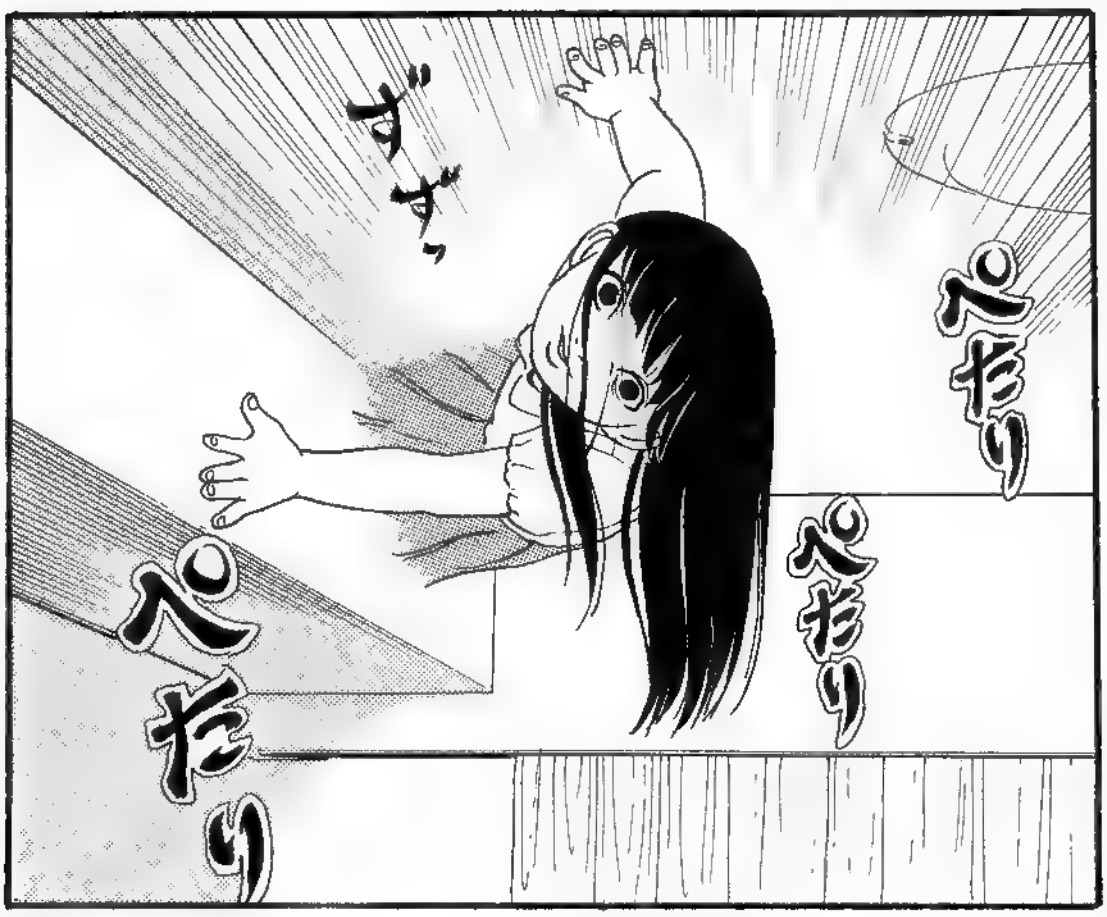


EEYAAA!
NO!

AH--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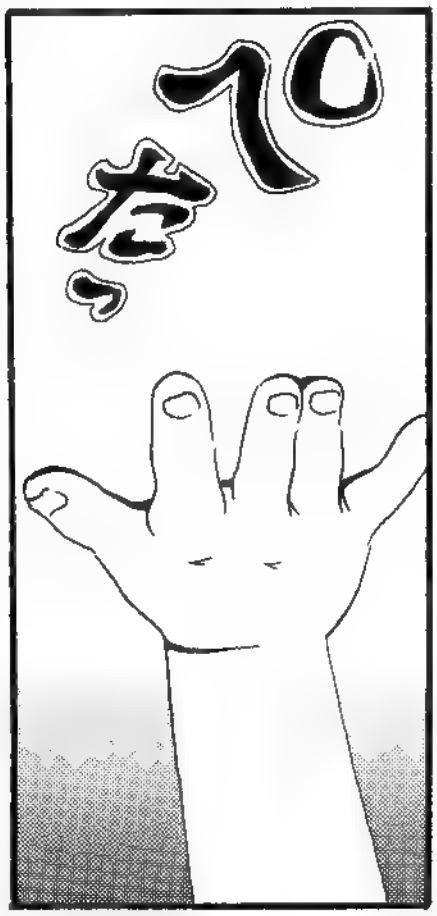
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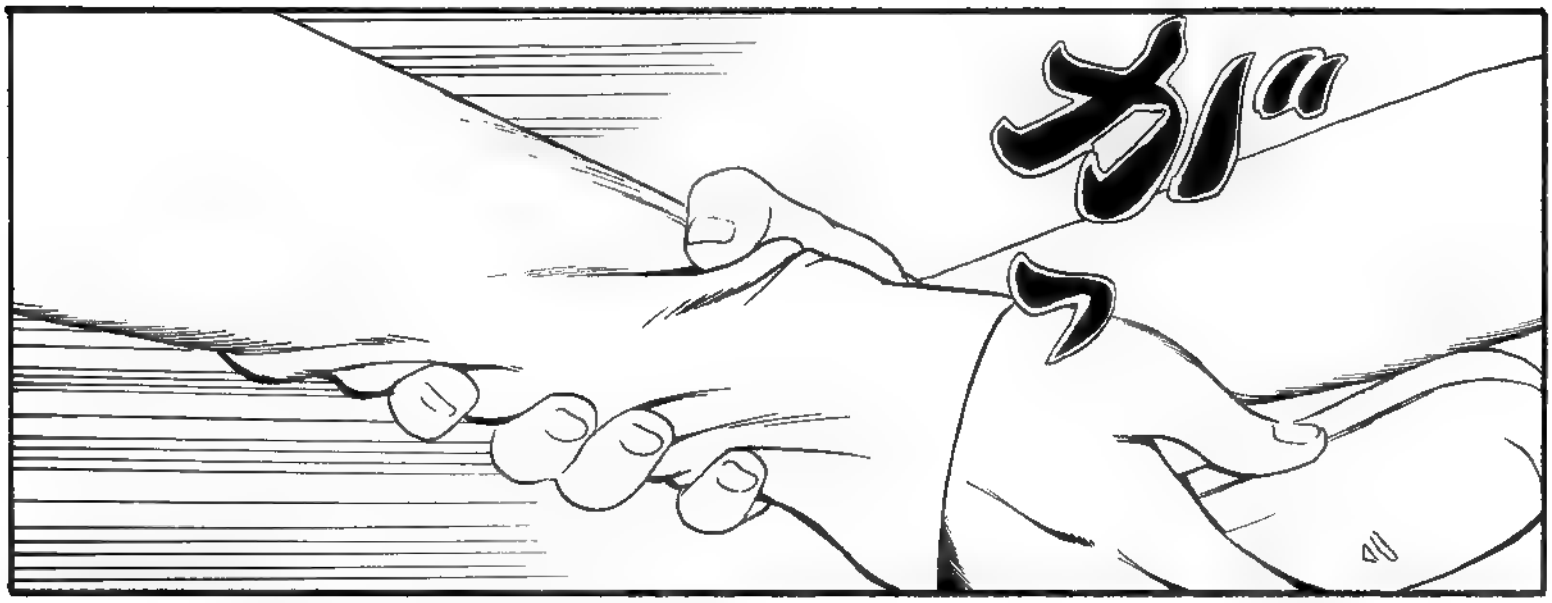
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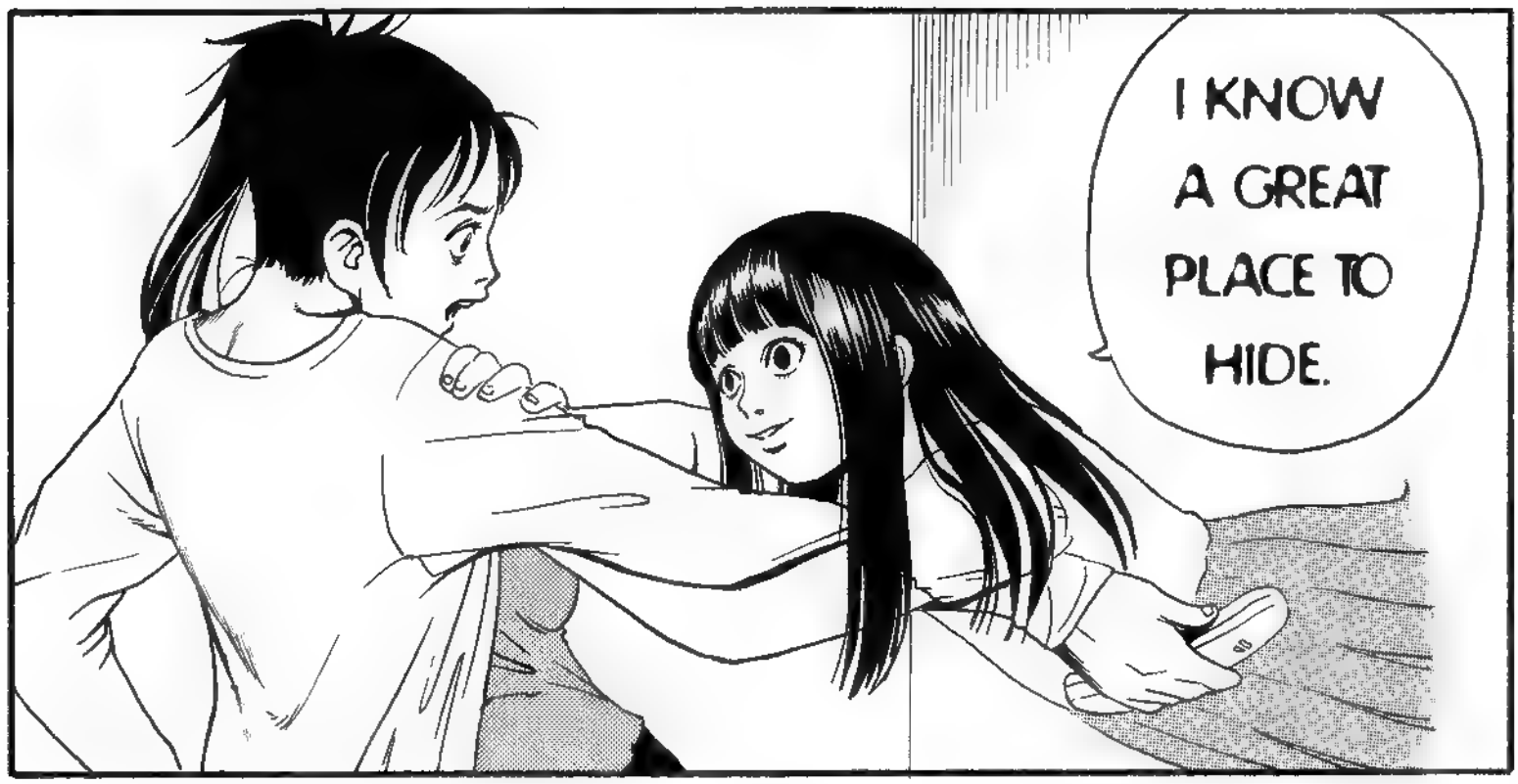
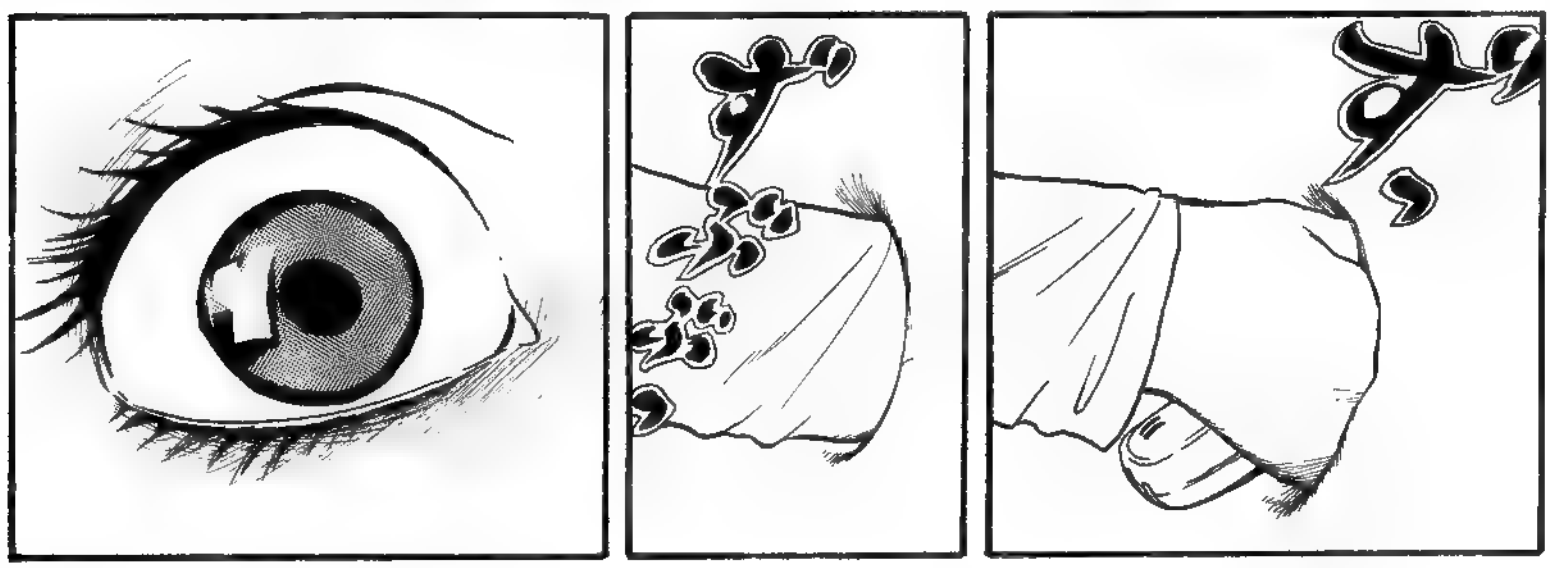

I KNOW A GREAT PLACE TO HIDE.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MS. ADACHI? MS. MARI ADACHI?!

チカ チカ チカ

...I'M LATE.

トス トス

HELP ME...

ピッ

内線

...IS THE MESSAGE ...?

ケチャ

電源/着信

とりつぎ/内線

1

2

2

WHAT ...

6

SOMEBODY... I'M IN THE... WALL...

PLEASE HELP... I CAN'T MOVE...

MS. ADACHI?!

COME OUT, COME OUT...

... WHEREVER YOU ARE.

WELL... ALL RIGHT.
BB 14.9
I SENSE YOU AND I SCOPE YOU.
WITH MY GUN, I ADMONISH YOU.

FROM STONE, TO AIR...TO FREEDOM.

モリ…

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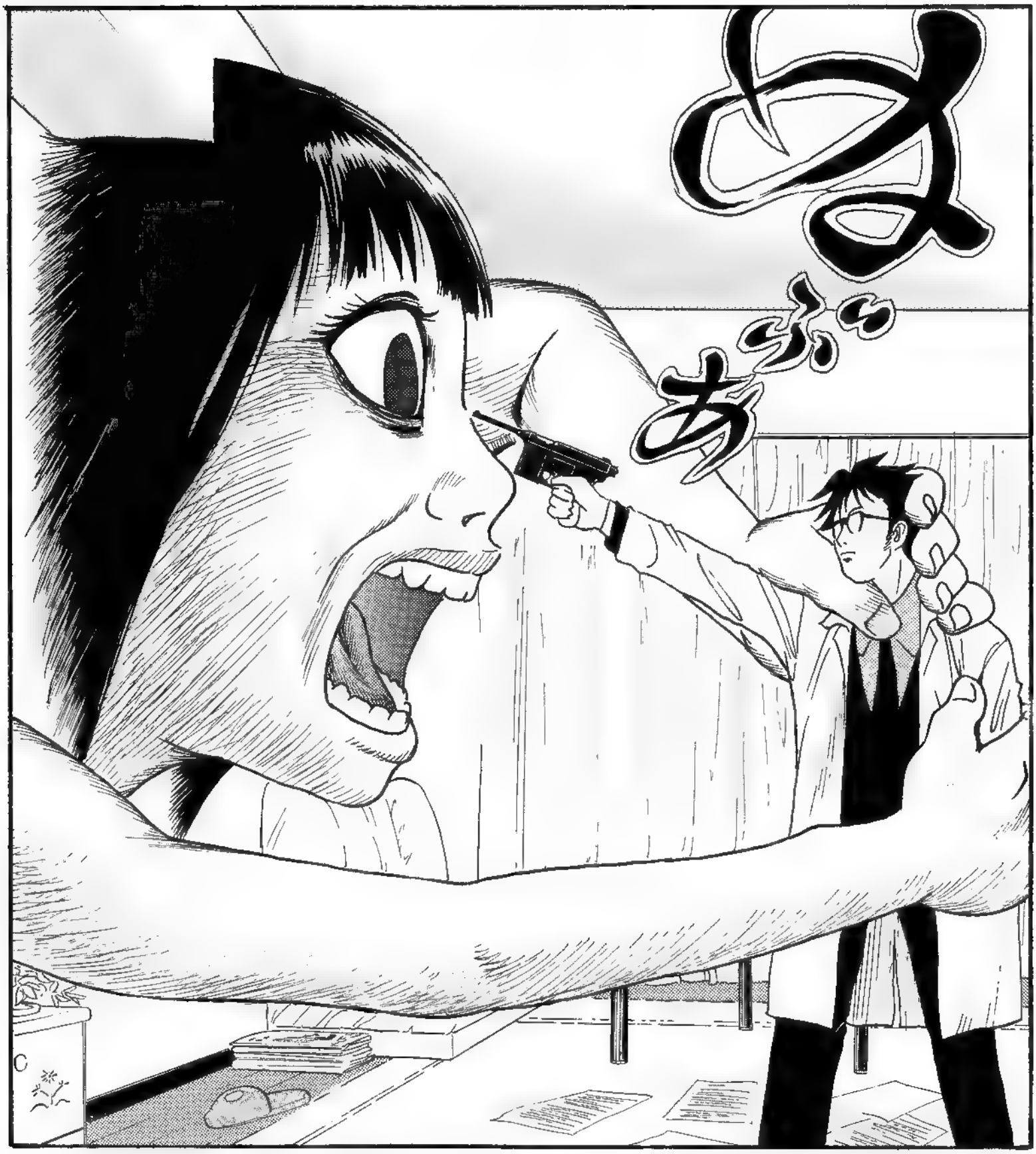
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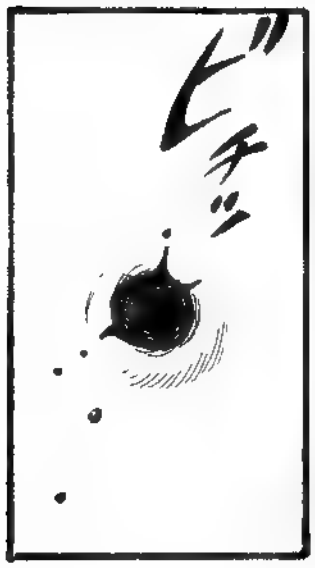
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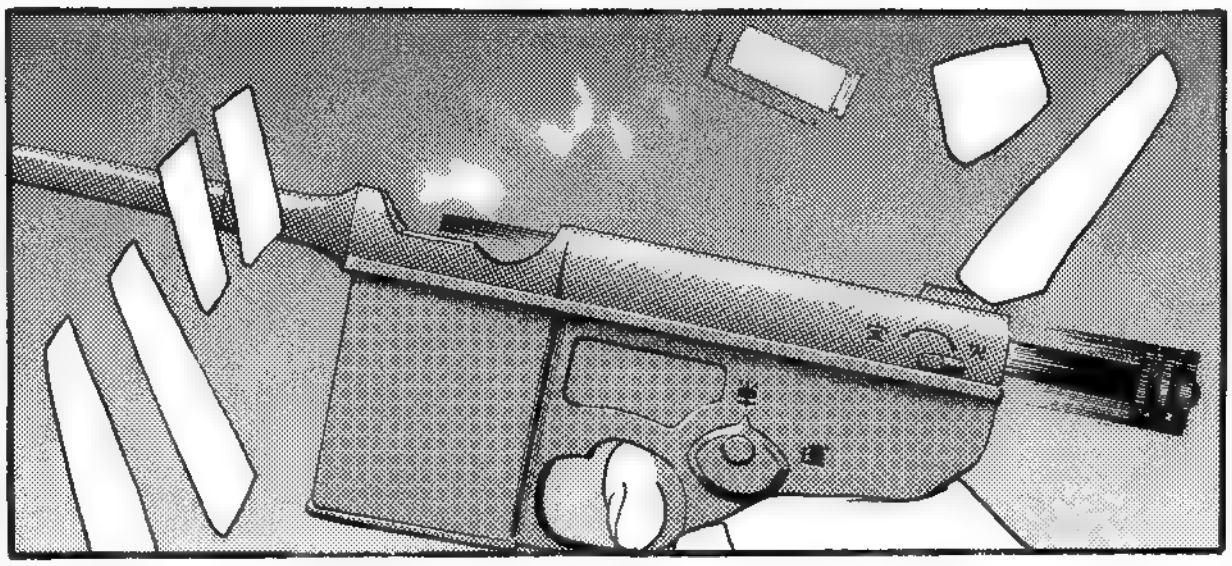

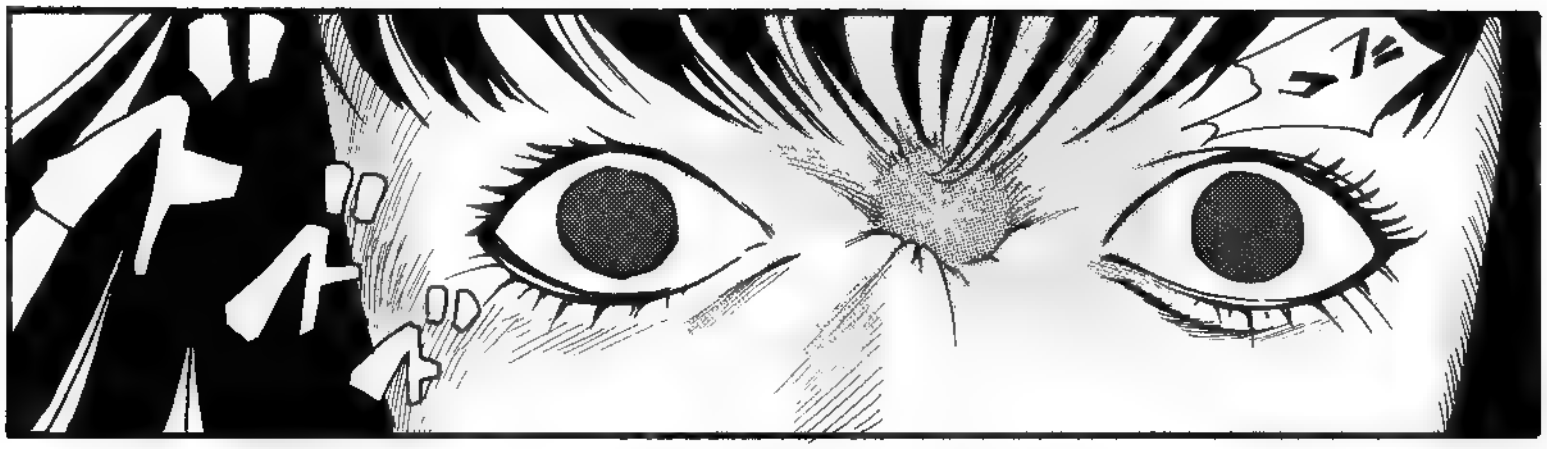

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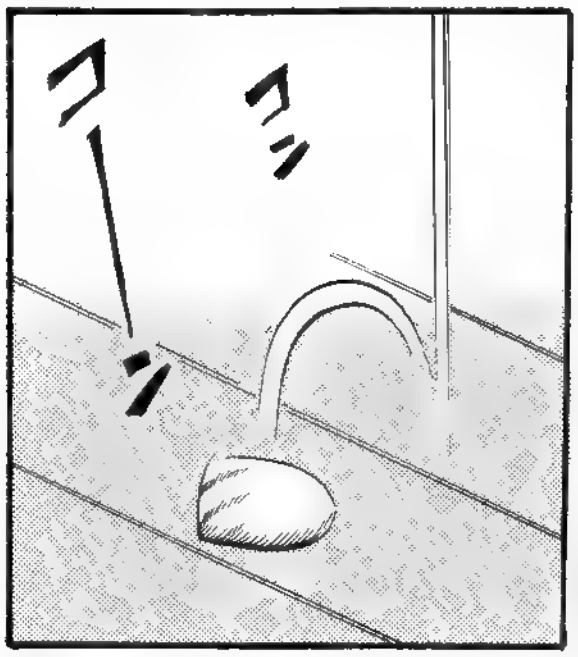

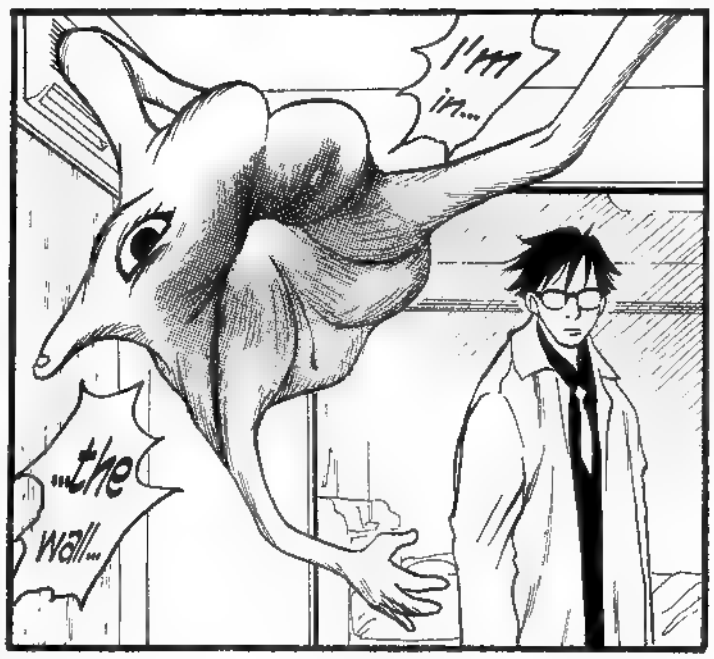
I'm in...
...the wall...

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SOMETIMES A MEDIUM.

A DETEC-TIVE.

WHO... WHO ARE YOU?

ARE YOU ALL RIGHT, MS. ADACHI?

I WAS HIRED BY THE THREE *PREVIOUS* OCCU-PANTS.

OH. WELL, TECHNICALLY, YOU'RE NOT MY CLIENT.

BUT I... I NEVER GOT TO CALL YOU...

THAT'S ME.

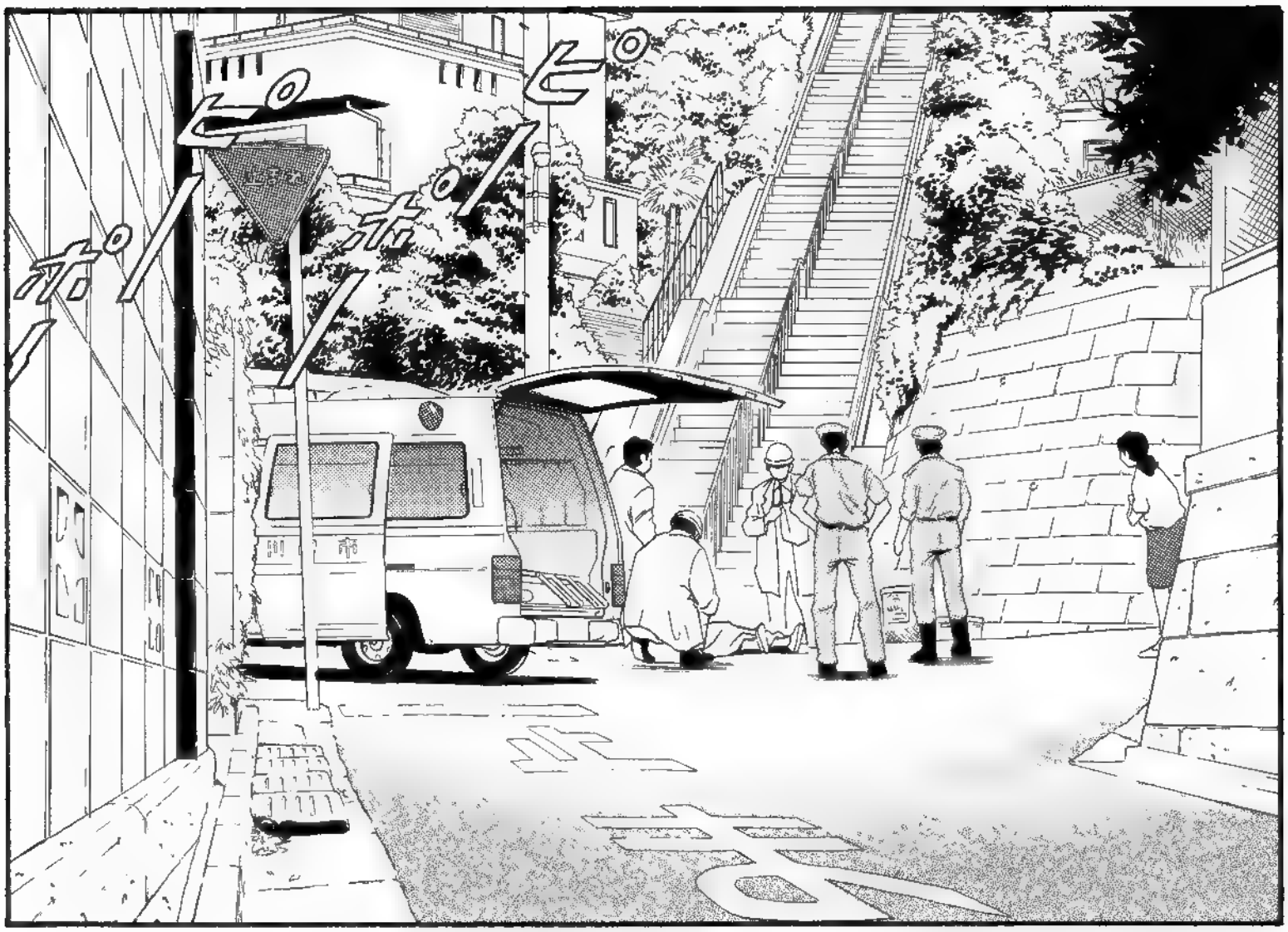
A-ARE YOU MR. AKIBA...?

SHE NEVER GOT A CHANCE TO GROW UP, YOU SEE, OR I DON'T THINK SHE WOULD HAVE DONE IT.

IT'S NOT NICE TO MAKE PEOPLE PLAY...WHEN THEY WANT TO GO HOME.

MAIL#2 ··· END

MAIL#3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YOU'RE NOT KIDDING. LOOK AT ALL THAT BLOOD.
THE STAIRS. IT LOOKS LIKE SHE FELL ALL THE WAY DOWN.
WHOA! WHAT HAPPENED... WHAT THE!?

Somebody Please help! I've been Killed b
Somebody Please help

Somebody Please help! I've been Killed by Tomomo-chan!

MAIL #3
TWINS

SUPPOSE IT'S THAT CERTAIN TASTE OR SINGULAR SCENT. YOU COULD LET SOMEONE TRY IT FOR THEMSELVES.

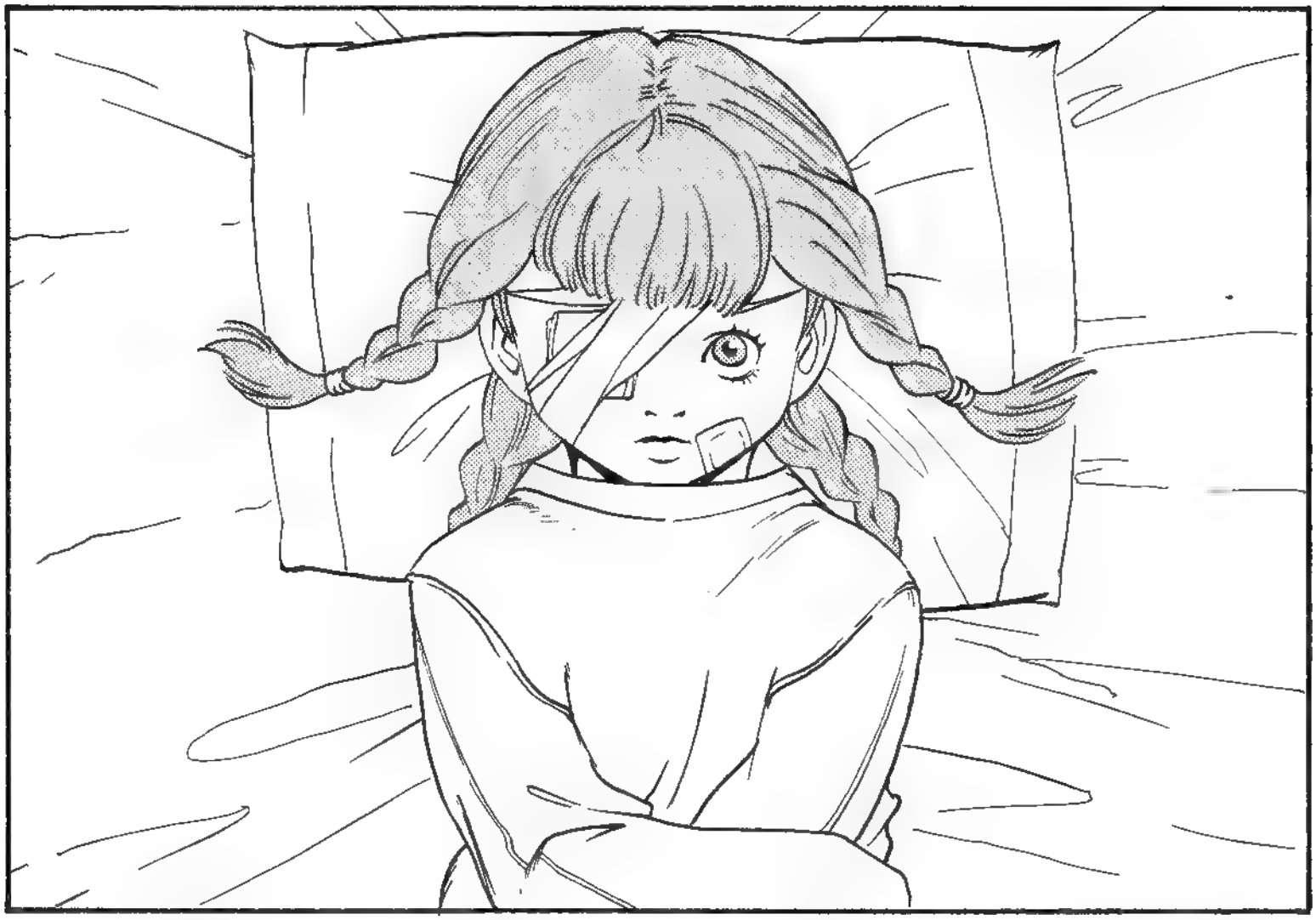
BUT WHAT IF IT'S THE KIND OF THING YOU CAN'T GIVE TO ANOTHER?

IT'S YOUR FRIEND AKIBA AGAIN.

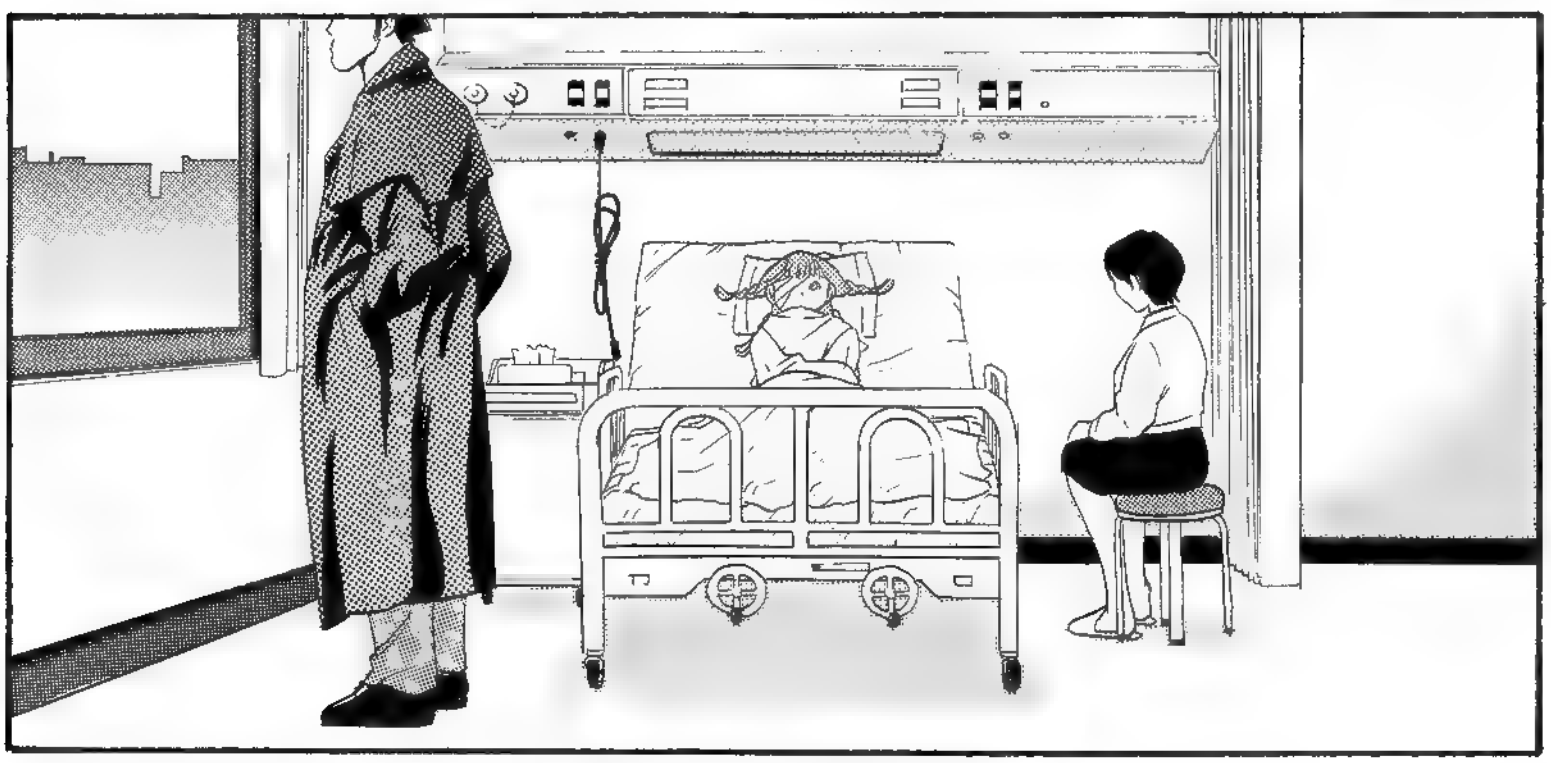
HAVE YOU EVER TRIED TO CONVEY TO SOMEONE A SPECIAL SENSATION?

WELL...THIS IS A STORY ABOUT A LITTLE GIRL JUST LIKE THAT.

WORSE YET, SOMETHING ONLY YOU CAN SEE?



FAMILY
VISITORS
ONLY



...BUT IT'S ALL A DELUSION SHE MADE UP.

YES...I APOLOGIZE FOR YOUR TROUBLE IN COMING HERE...

MAKE-BELIEVE ...?

AND AFTER TAMAMO DIED, TAMAMI JUST BECAME...LIKE THIS...

TAMAMI HAD A TWIN SISTER, TAMAMO, WHO PASSED AWAY SIX MONTHS AGO. SHE HAD BEEN BORN WITH AN ILLNESS...

IT'S JUST HER TELLING STORIES.

WELL, NATURALLY. THERE'S NO SUCH THING AS GHOSTS!

YOU'RE SAYING IT'S JUST IN HER MIND.

YOU SEE, I REALLY DON'T BELIEVE THAT IT'S A LIE...

カチ

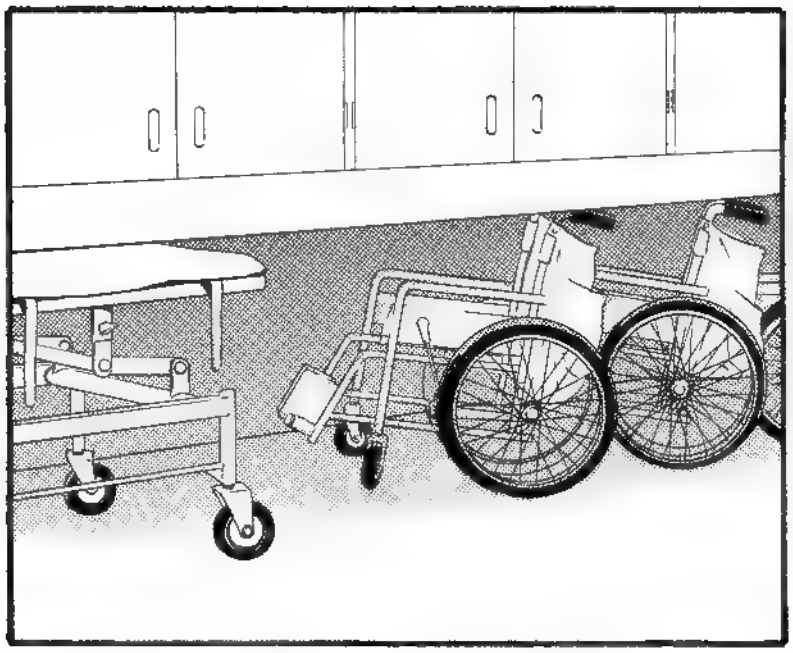
THERE'S CERTAINLY NO CONCRETE PROOF OF ANY KIND. HOWEVER... THERE'S SOMETHING OF CONCERN TO ME...

SOME-THING OF CONCERN ...?

I GOT THIS IN THE MAIL.

Somebody please help! I've been killed by Tamamo-chan!

CAN I SPEAK TO YOUR DAUGHTER ALONE?



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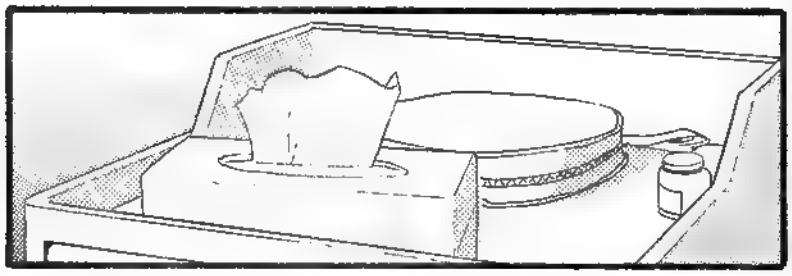


YOU WANT SOMEBODY TO HELP YOU, RIGHT?

I BELIEVE IN GHOSTS...

CAN YOU TELL ME WHAT HAPPENED? I'M A DETECTIVE.

I THOUGHT IT WAS A DREAM.

THE FIRST TIME, I WAS LYING DOWN.

...THE FIRST TIME ...

IT WAS THE THIRD NIGHT AFTER TAMAMO-CHAN DIED.

TAMAMI-CHAN'S TRICKY

UH... WH...

TRICKY

YOU CAN SEE ME, RIGHT?

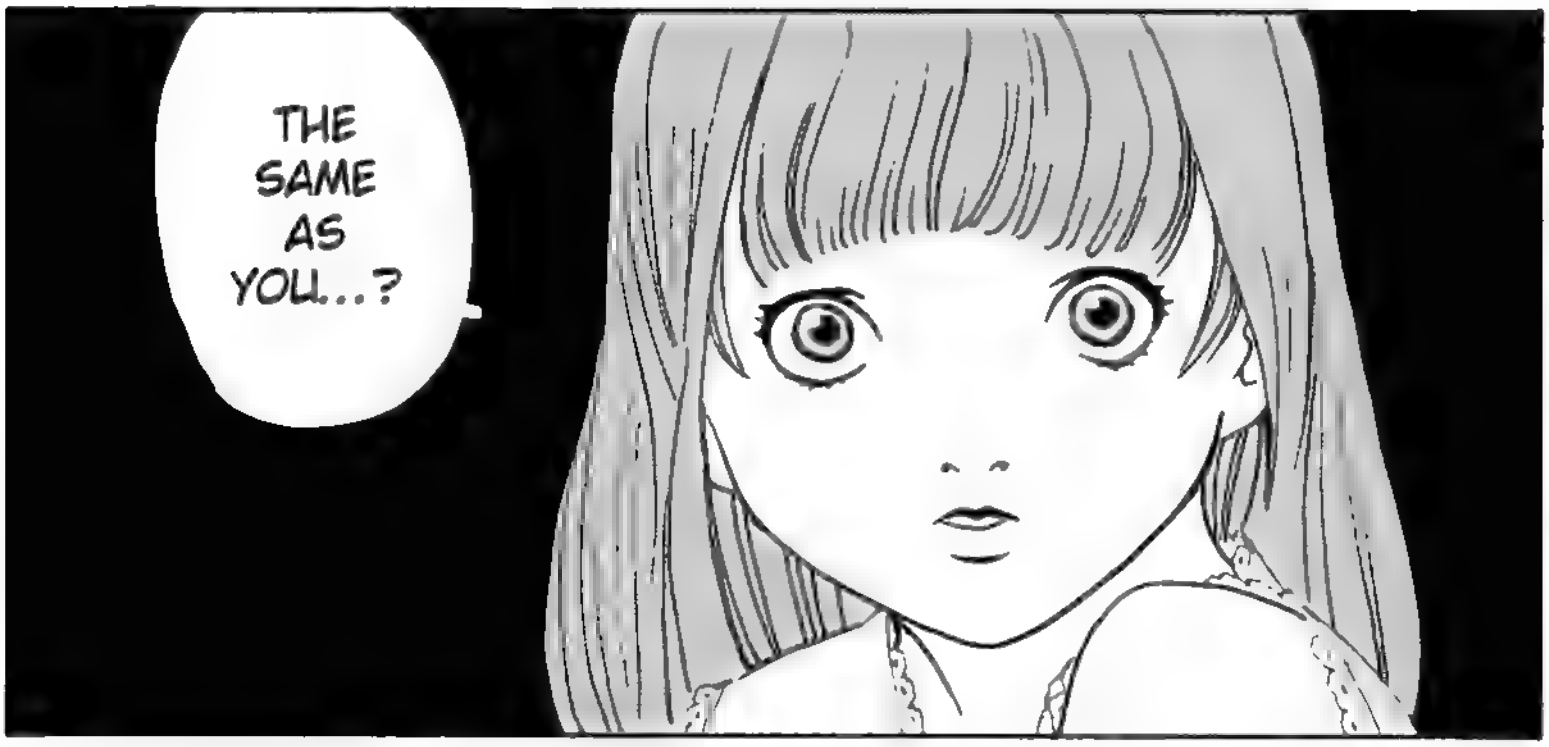
T-TAMAMO-CHAN...?

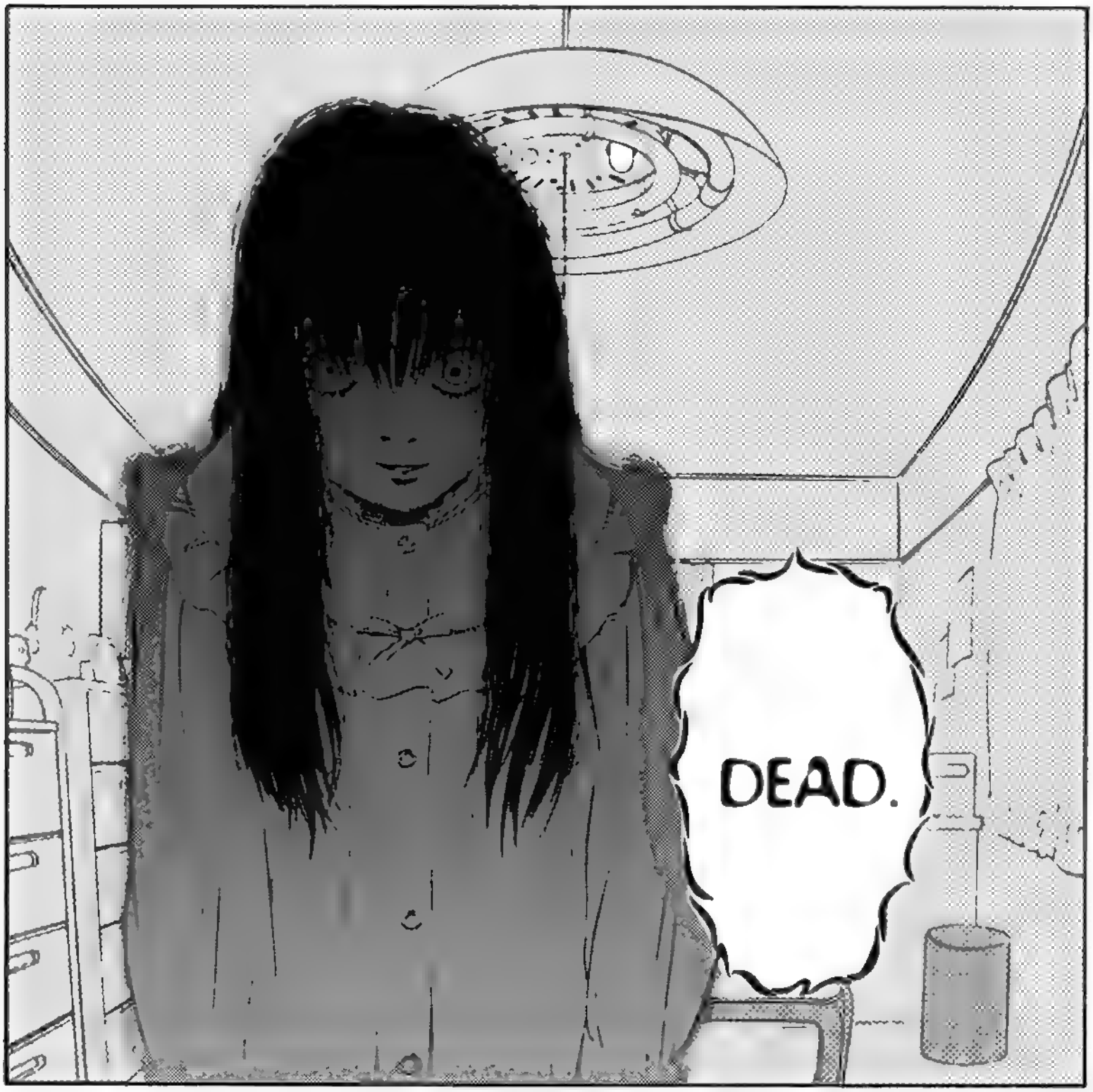
WHO IS IT...?

!!"

DON'T BE UNFAIR YOU HAVE TO BE THE SAME AS ME

WE'RE TWINS BUT YOU TRICKED ME


THE SAME AS YOU...?


DEAD.

I WAS SCARED AND JUST HID UNDER THE FUTON AND FELL ASLEEP. BUT IN THE MORNING ...

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WHERE DID THESE COME FROM...?

I-I'M CUT...

THERE WAS A BIG WORD WRITTEN IN BLOOD. IT WAS IN MY BLOOD.

"DIE."
MAMA
!!
ドン
BUT MAMA DIDN'T BELIEVE WHAT I TOLD HER.

TAMAMI! WHY WOULD YOU MAKE UP A TERRIBLE JOKE LIKE THAT?!

I DON'T WANT YOU TO ***HURT YOURSELF!*** YOU'RE ALL I HAVE LEFT!

I-I'M SORRY ...

WHAT?

B-BUT, MAMA...

BAND-AID

water Block

BUT I KNEW MAMA COULDN'T SEE TAMAMO ANYMORE.

I DIDN'T MEAN SORRY FOR CUTTING MYSELF UP. I DIDN'T DO IT.

ONE TIME SHE JUST STOOD IN THE CORNER FOR AN HOUR AND STARED AT ME.

THAT WAS THE FIRST TIME TAMAMO-CHAN CAME BACK.

...THAT TAMAMO-CHAN STARTED DOING MORE MEAN THINGS TO ME.

EVEN WHEN I TOLD MY FRIENDS, THEY DIDN'T BELIEVE ME. THEY STARTED TO SAY THINGS.

AND IT WAS THEN...

I BEGAN TO THINK...MAYBE I WAS JUST A CREEP.

THE WATER WOULD SUDDENLY GET SO HOT IT BURNED ...

KYAA!

TEE-HEE

OR SHE'D COME TO SCHOOL, AND...

ギギギ

ARE YOU OKAY?

WHAT HAPPENED ?

KYAA!

TAMAMI!

SO I WROTE THAT LETTER.

I KNEW SOONER OR LATER SHE'D KILL ME.

ANYBODY... MAYBE A TEACHER, OR A POLICEMAN...

WHO WERE YOU GOING TO GIVE IT TO?

I JUST WANTED SOMEBODY TO KNOW WHAT HAPPENED... AND THEN I THOUGHT...MAYBE I'LL JUST GIVE IT TO THE FIRST PERSON I MEET...

!

BUT I DIDN'T GET THE CHANCE.

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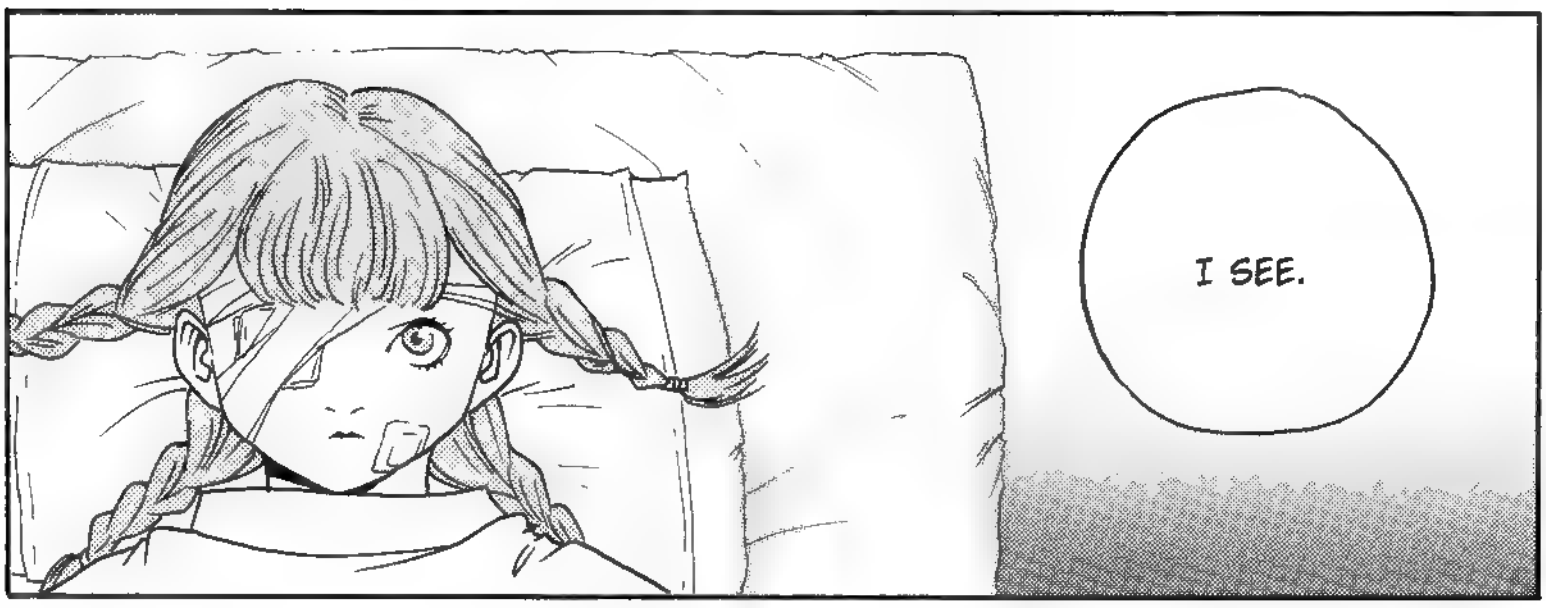
Somebody
Please
help!
I've been
killed by
Tomomi
Chan


I SEE.

I PASSED BY THE PLACE WHERE YOU FELL DOWN.

AND SO THE LETTER CAME TO ME.

HUH? ARE YOU GOING?

WELL, THEN ...

IT MAKES SENSE.

SHE'S GOING TO COME BACK!

STOP! DON'T LEAVE ME ALONE!

VISITING TIME IS ALMOST OVER. I HAVE TO GO AND GET YOUR MOTHER.

I DIDN'T SAY I WAS SCARED OF THEM.

I KNOW. I SAID I BELIEVED IN GHOSTS.

HELP ME... HELP ME!!

SHE'S RIGHT OVER THERE! SHE REALLY IS!

SHE'S COMING NOW!

バタン

DON'T... DON'T.

カチャ

カチャ

TAMAMI-CHAN...

IT JUST FEEDS INTO HER FANTASIES. IT'D BE BETTER IF YOU JUST GO.

DO YOU THINK SO?

WELL, WHY DON'T JUST YOU GO IN AND TALK TO HER, THEN?

MAMA!
HELP ME,
MAMA!
SHE'S HERE!
SHE'S HERE!

HOW DID YOU...

MAMA! HELP ME!

MAMA!

SHE'S HERE!

TAMAMI... WHAT IS...

MY DAUGHTER IS...

NURSE! THIS IS MRS. MIMURA FROM ROOM 614!

カッ

NO! HERE! HERE!

カチッ

HELP!! HELP!!

...INSIDE YOUR OTHER DAUGHTER.

WITH MY GUN I ADMONISH YOU. I TRACE YOU AND I TRACK YOU.

DEAD SOUL, TEARING AT THE LIVING HALF.

カチリ

FROM EGG...TO WOMB...

カチ

...TO GRAVE.

WAIT... WHAT ARE YOU DOING...

!

TAMAMO.

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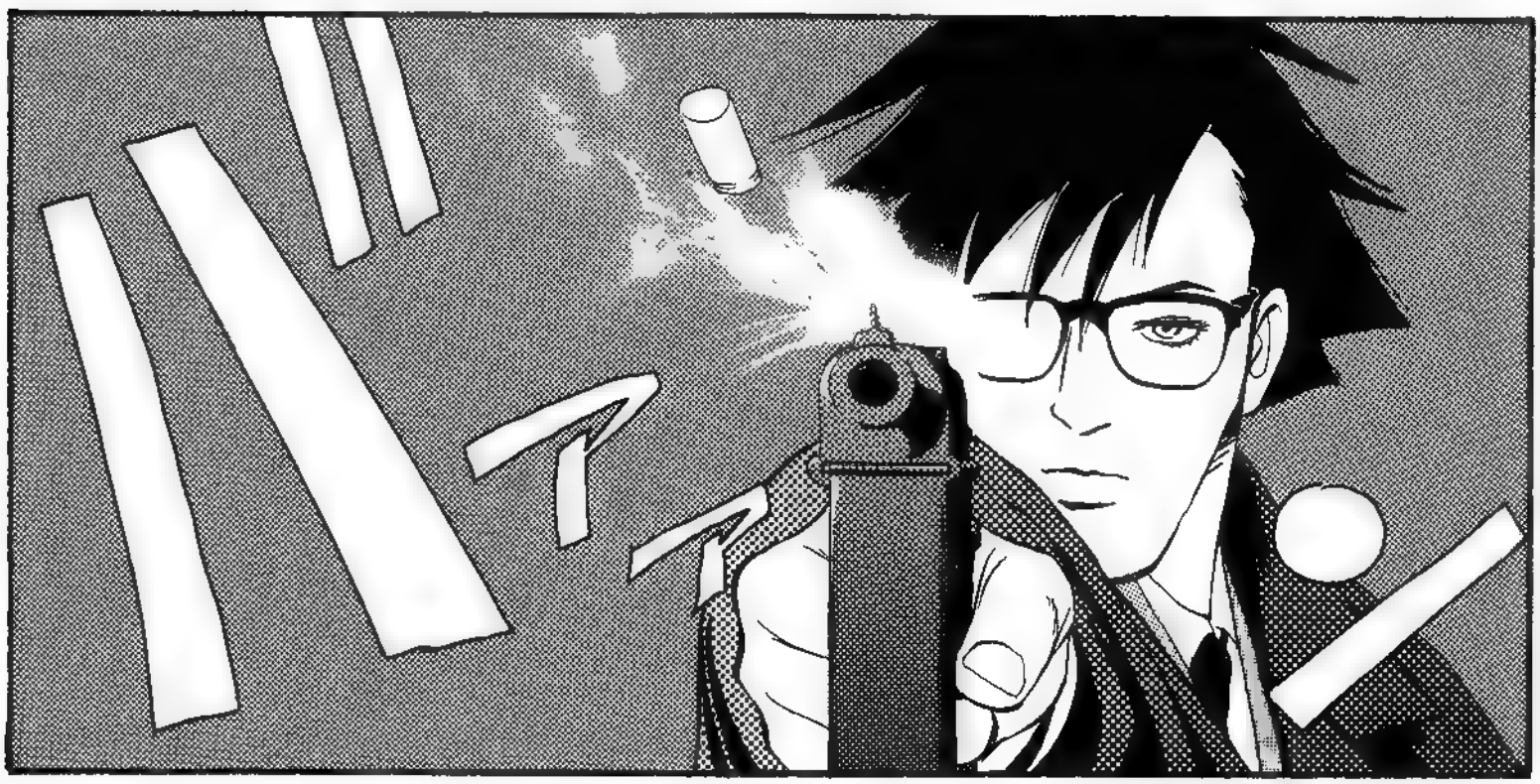

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WHAT JUST... HAPPENED ...?

I LAID TAMAMO'S SOUL TO REST. SHE WAS TOO YOUNG TO UNDERSTAND SHE HAD TO GO WITHOUT HER SISTER.

DO YOU KNOW HOW I KNEW SHE WAS TELLING THE TRUTH?

I DON'T SUPPOSE YOUR LITTLE GIRL KNOWS ALL THAT MUCH ABOUT CORPSES, THOUGH...SO I TOOK THE MOST RATIONAL EXPLANATION.

IT WAS THE WAY SHE DREW TAMAMO, WITH THOSE LIVID BLOTCHES WHERE HER BLOOD SETTLED.

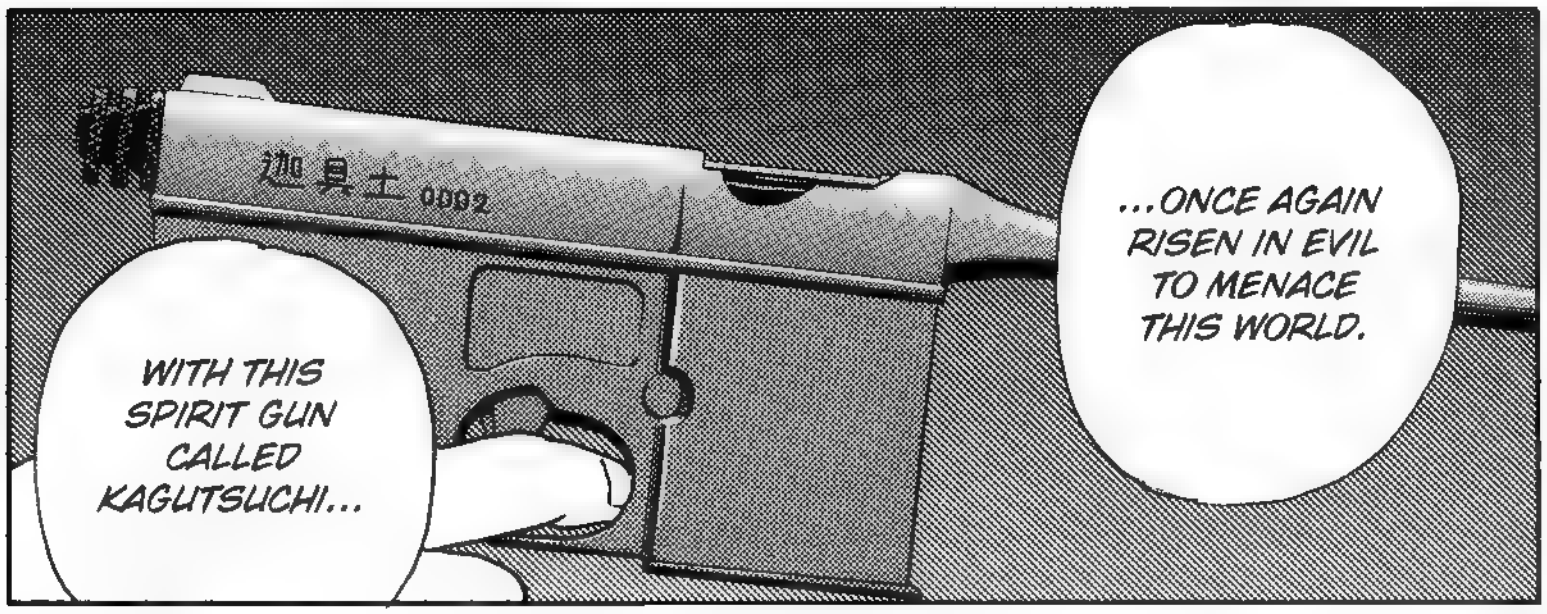
SHE DREW HER THE WAY SHE WOULD APPEAR ONLY *AFTER* DEATH.

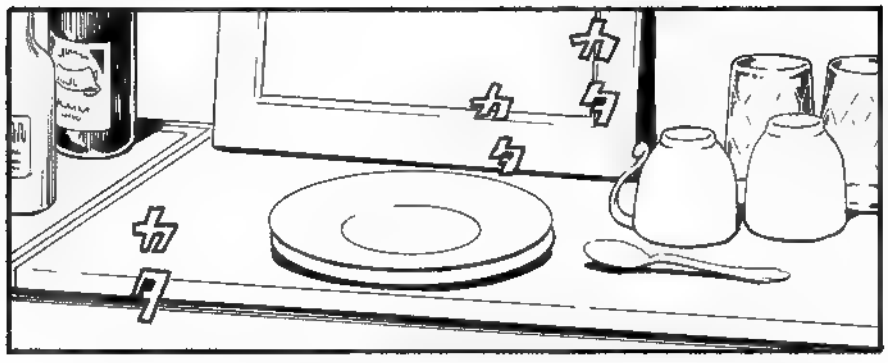
I WAITED FOR THE GHOST SHE SAW AND SHOT IT.

MAIL#3···END

MAIL#4

DEAD AND IMPURE SPIRIT OF THE DECEASED...
迦具土 0002


迦具土 0002
WITH THIS SPIRIT GUN CALLED KAGUTSUCHI...
...ONCE AGAIN RISEN IN EVIL TO MENACE THIS WORLD.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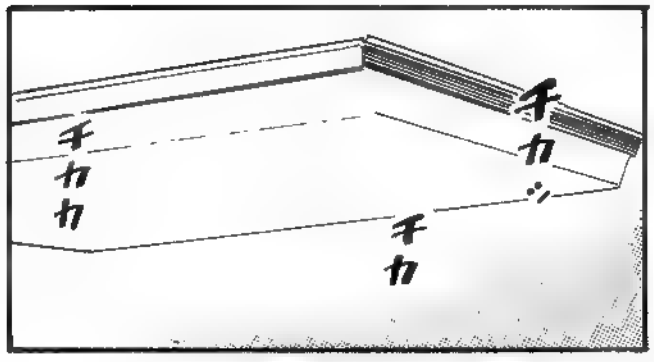
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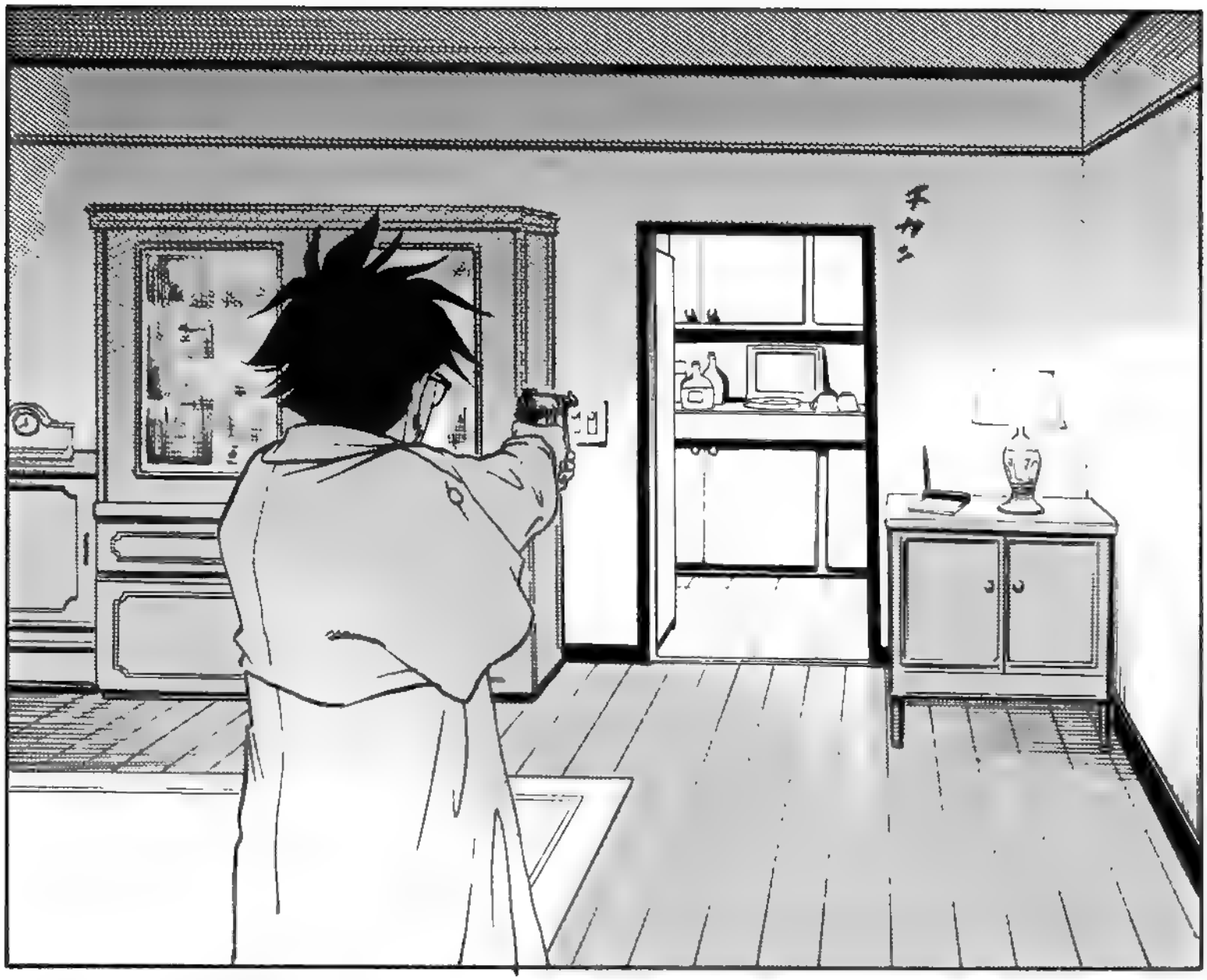
...I SEND YOU TO THE UNDERWORLD.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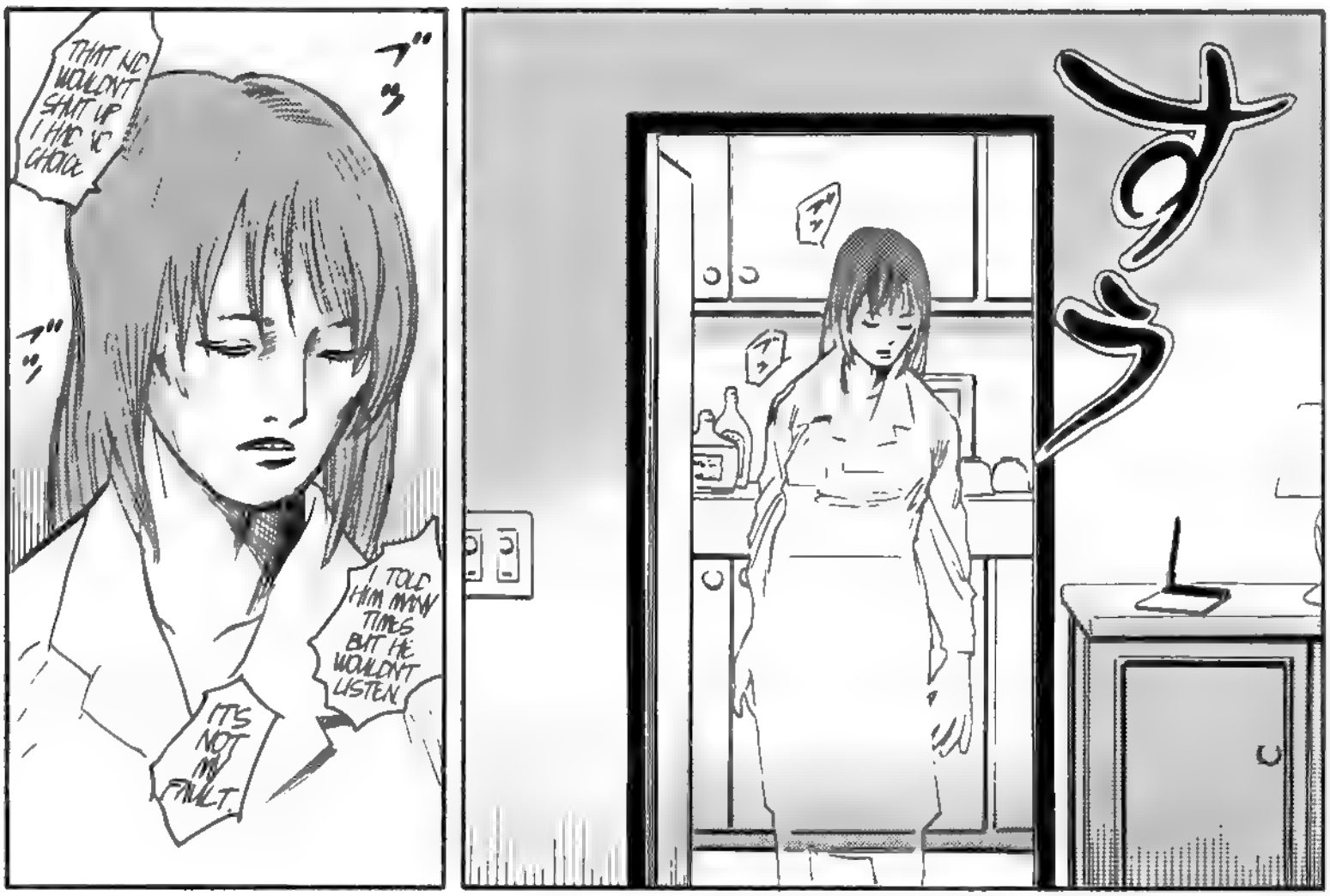
THAT NO WOULDN'T SHUT UP I HAD TO CHOKE
ア"ッ
ア"ッ
I TOLD HIM MANY TIMES BUT HE WOULDN'T LISTEN
IT'S NOT MY FAULT.
ア"ッ
ウッ

SHH!
TH-
THAT'S
HER...
I TOLD
HIM
MANY
TIMES!
SHUT
UP!
I SAID TO
SHUT UP,
RIGHT?!!
IT'S
NOT MY
FAULT!

MAIL 4 #1 DRIVE

I'M SORRY TO BE THE ONE TO TELL YOU THIS, MA'AM...

...BUT YOU'RE ALREADY DEAD.

G-GHH...
GHHH...

WH...WHAT ARE YOU...YOU'RE NOT *REALLY* A DETECTIVE...!

OH, I REALLY AM A DETECTIVE. I JUST SPECIALIZE, YOU SEE.

OH, IT'S NO TROUBLE IT'S THE FIRST TIME I'VE DRIVEN IT...MIGHT AS WELL DO SOMETHING USEFUL.
I'M SORRY TO HAVE YOU GO OUT OF YOUR WAY TO DROP ME OFF HERE.

IT HASN'T WORKED SINCE I BOUGHT IT. IT'S BROKEN AND IT WON'T OPEN.

ANYWAY, HERE. YOU TOOK THE TROUBLE OF BUYING ALL THESE... SO DON'T FORGET THEM.

UH, SORRY ABOUT THAT.

BUT MICHIYO, WHY DON'T YOU USE THE TRUNK?

OH... YEAH.

ドルルルルル

SHUT UP! I'LL HAVE IT FIXED THE NEXT TIME WE GO OUT.

バムッ

THAT'S BECAUSE YOU BOUGHT A TOTAL HEAP.

オオオオオオオ

ゴオオオオ

'NITE! SEE YA!

成田-東京間 順調
宮野木 ジャンクション Miyanogi JCT
湾岸線 銀座
B 3 11 1
東関東自動車道 成田 入口
ブロロロ...
I'M ON THE FREEWAY SO I GUESS IT'S OKAY TO JUST CHECK MY MAIL.
OKAY THEN.
ブロロロ...
ヒロミ
MM, I'VE GOT SOME.
I WONDER WHO FROM...
Your car has a serious problem. You've been contacted. Akiba
DIGITAL G

HELLO... UM, IS THIS AKIBA-SAN?

THIS IS MICHIYO KAGINO BUT...HUH... THAT'S RIGHT. THE WHITE TOYOTA SOARER. YES...I'M DRIVING IT RIGHT NOW.

WELL, YEAH, THE TRUNK. BUT WHO'S AKIBA? SOMEONE AT THE DEALERSHIP?

UM...EXCUSE ME...*WHO* IS THIS AGAIN?

A GHOST.

WHAT?! YOU'RE TELLING ME NOT TO *DRIVE* IT? BUT I'M ON THE FREEWAY RIGHT NOW!

LISTEN. THE OTHER DAY, I PAID A VISIT TO A HAUNTED HOUSE.

Y-YES ...

I'M A DETECTIVE. I'VE BEEN LOOKING INTO THIS MATTER. BUT BEFORE I EXPLAIN...

...I'VE GOT SOMETHING TO TELL YOU. IS THAT OKAY...?

WELL, HEH-HEH. I DEALT WITH THAT.

GHOST?

IT WAS AN ORDINARY-LOOKING PLACE, AND THE NEW OWNER DIDN'T KNOW ITS HISTORY. THE PREVIOUS OCCUPANT HAD GONE MAD, YOU SEE. SHE KILLED HER CHILD, AND THEN HERSELF. ONLY HER GHOST REMAINED INSIDE.

IDO by sony

THE PROBLEM IS THAT THE CHILD DIDN'T DIE INSIDE THE HOUSE.

IN THE TRUNK OF THE CAR YOU'RE DRIVING NOW.

ゴォォォ

YES INDEED, MS. KAGINO.

D-DID YOU SAY... IN THE TRUNK...?

HE DIED INSIDE THEIR CAR. SPECIFICALLY, IN THE TRUNK OF THE CAR. SHE LOCKED HIM INSIDE BECAUSE HE WOULDN'T BE QUIET. IT WAS PERHAPS ANOTHER TWO WEEKS BEFORE SOMEONE NOTICED THE ODOR.

SO SUCH THINGS GET PASSED ALONG FROM DEALER TO DEALER UNTIL THE RUMORS FADE OUT. IT'S LIKE MONEY LAUNDERING, BUT TO WASH AWAY THE FEAR.

COULD IT BE THAT HE DIDN'T MENTION WHAT HAD HAPPENED? NEEDLESS TO SAY, CARS USED IN THIS MANNER ARE HARD TO SELL. IT WAS THE SAME WITH THE HOUSE.

YOU'RE MAKING THIS UP! THE GUY WHO SOLD IT TO ME...

HUH?

HOW DID YOU KNOW THAT?

AND THAT'S WHY YOUR TRUNK WON'T OPEN.

IDO

by sony

BUT SOME STAINS DON'T COME OUT NO MATTER HOW MANY CYCLES THEY GO THROUGH, EH?

IN THIS CASE, WITH SPECIAL ATTENTION PAID TO THE SCENE OF THE CRIME.

NATURALLY, AS PART OF THE RESALE PROCESS, IT WOULD HAVE BEEN CLEANED THOROUGHLY.

モーター

OK

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AH.

WELL, TO KNOW THAT, I HAD TO PUT A LITTLE SCARE OF MY OWN INTO THE DEALER.

103

8

EVENTUALLY THEY DECIDED TO JUST JAM THE TRUNK SHUT.

WITH THIS ONE PARTICULAR CAR, THEY HAD A GREAT DEAL OF DIFFICULTY.

BECAUSE THEY WOULD SCRUB AND BUFF AND PAINT THE INTERIOR...BUT THE DESPERATE NAIL SCRATCHES KEPT COMING BACK.

THE GHOST IS STILL LOCKED INSIDE.

SO THAT'S WHY I CALLED.

I THINK IT WOULD BE BETTER IF IT WAS AS SOON AS POSSIBLE.

BUT... RIGHT NOW?

MS. KAGINO, I WONDER IF YOU COULD LET ME TAKE A LOOK AT YOUR CAR.

IDO

CAN...CAN YOU COME MEET ME...? ALL RIGHT. I'M GETTING OFF AT THE NEXT EXIT.

THAT'S WEIRD... THE BRAKES...

カチ カチ カチ カチ

!

HOW AM I GOING TO STOP...?
WH-WHAT'S GOING ON...?
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S-SCRATCHING ...IT'S THE SOUND OF SCRATCHING...

AND...AND THERE'S STRANGE NOISES COMING FROM...FROM THE BACK!

HELLO?! MR. AKIBA? I'M IN TROUBLE! THE BRAKES AREN'T WORKING! THE EMERGENCY BRAKE'S OUT TOO!

ゴオオオオ

THAT'S RIGHT. IT'S A WEEKDAY AND NOBODY'S ON THE ROAD...WE CAN BUY A LITTLE TIME.

HUH? GET ON THE BELT LINE...?

LET ME OUT

!

HELLO... *HELLO?*

B-BUT THEN WHAT? WHAT DO I DO THEN...?

LET ME OUT I'M SORRY PLEASE LET ME OUT I'M SORRY PLEASE LET ME OUT I'M SORRY PLEASE

NO!

カミカミン

カッ

銀座 Ginza

箱崎 Hakozaki

I-I DIDN'T DO IT...! IT WASN'T ME...

NO... NO...

ゴォォォォ

カリ カリ

ガコン

チカッ DOOR チカッ

BEAM チカ

チカ DOOR

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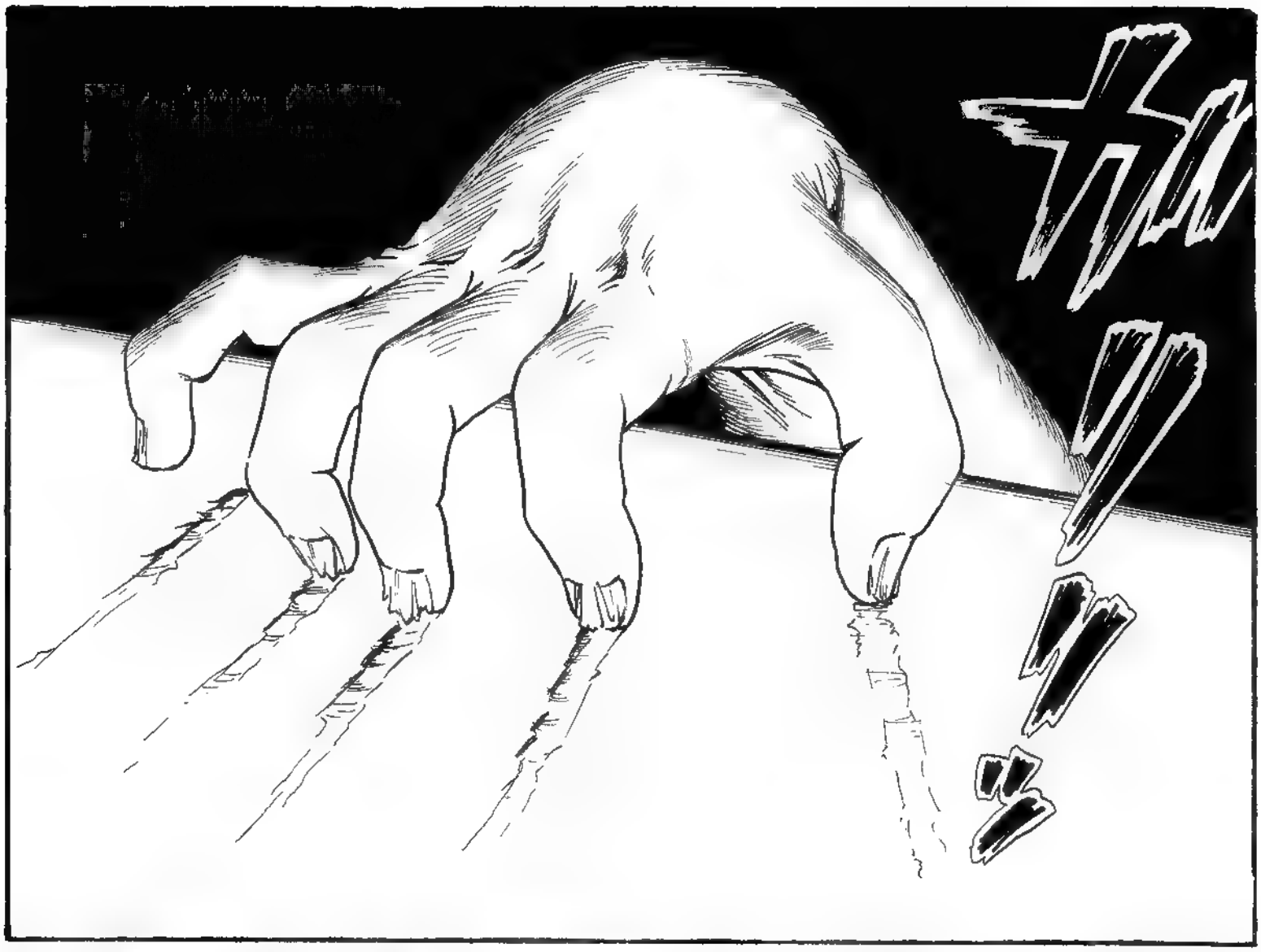
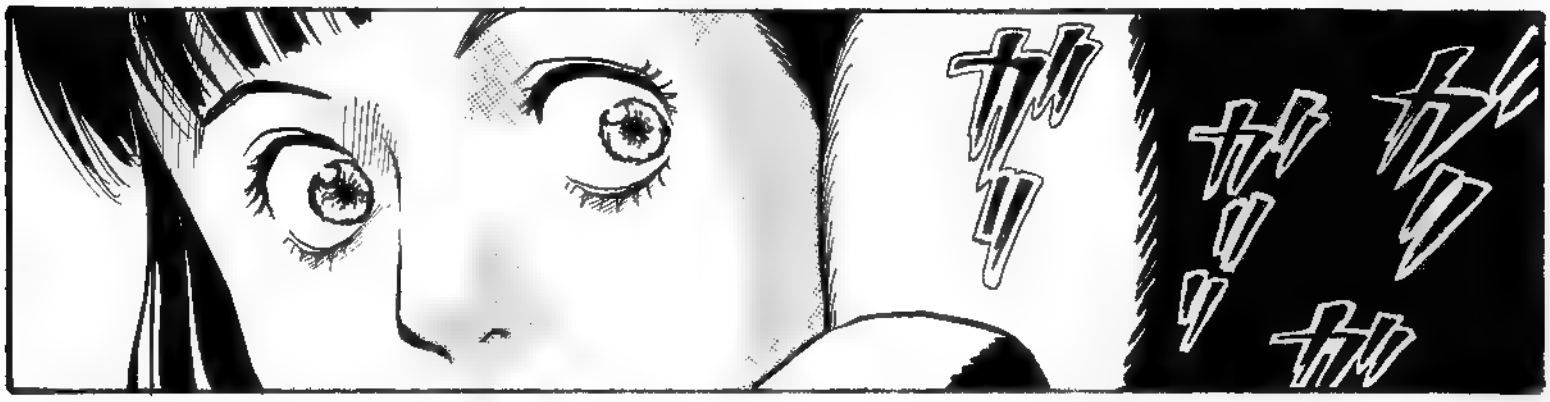
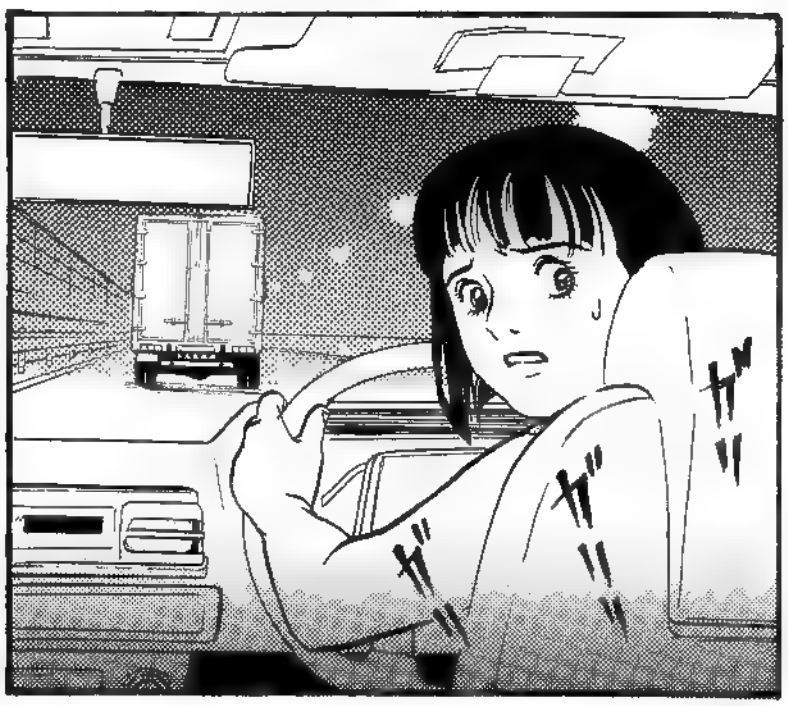
THE D-DOOR'S AJAR...







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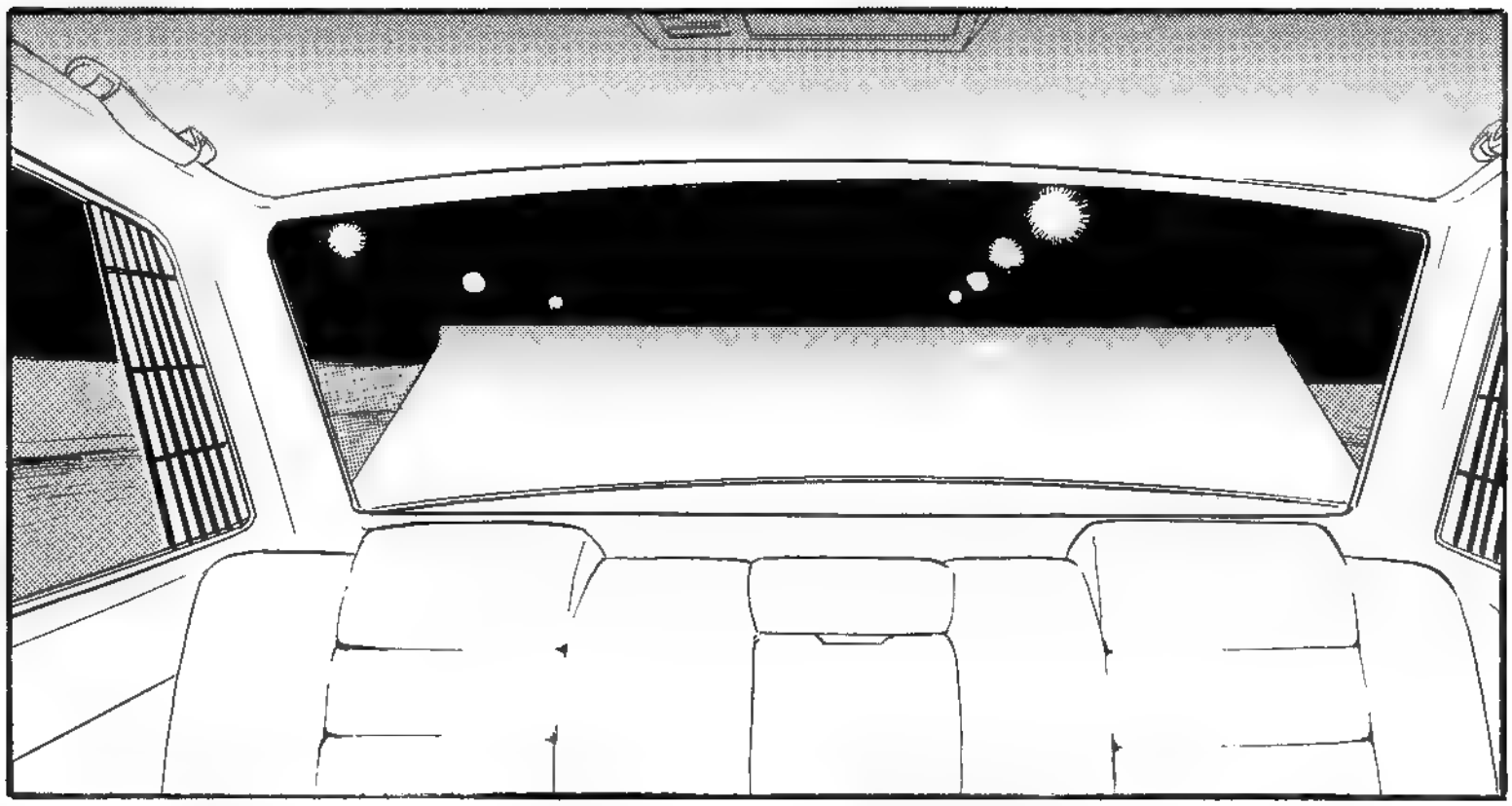

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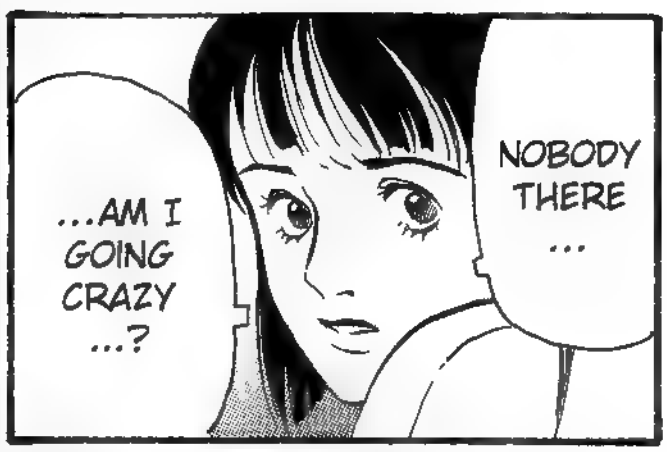
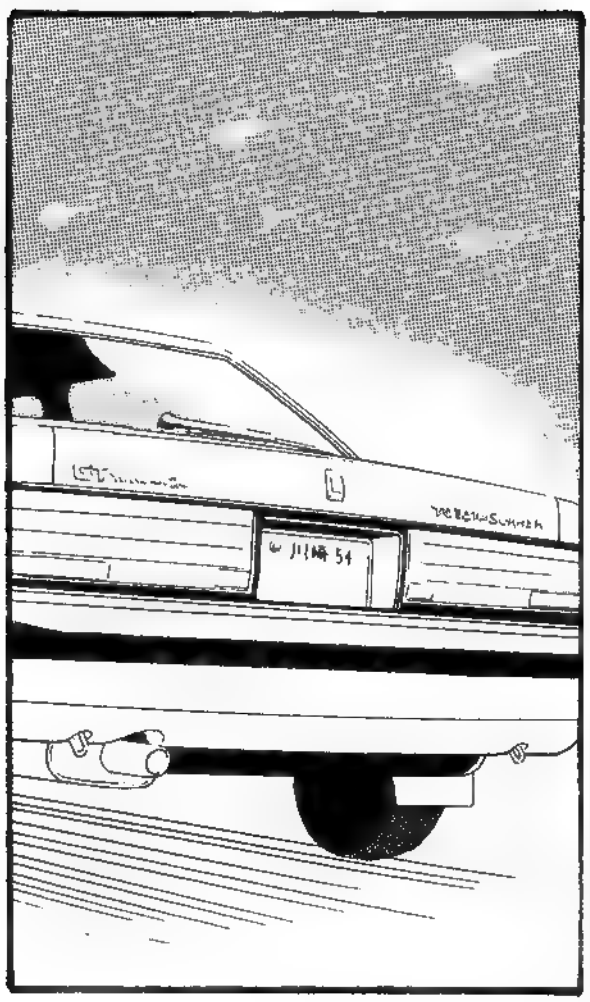

...AM I GOING CRAZY ...?
NOBODY THERE ...



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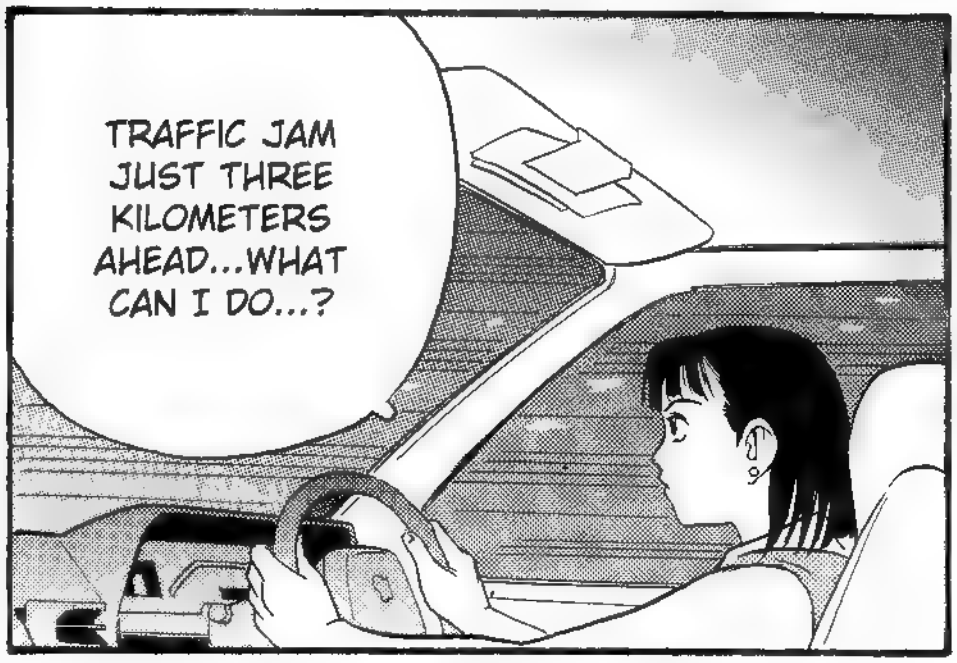
TRAFFIC JAM JUST THREE KILOMETERS AHEAD...WHAT CAN I DO...?

I-IT'S STILL NO GOOD...

...I CAN'T EVEN STOP THE ENGINE!

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OFF

ON

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...DID I HEAR IT AGAIN? WHERE... WHERE?

JUST NOW...

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!

コオオオオオオ

ブォ〜ン
カッ!!
カッ!!
ドンッ!!

Km

STOP

ワオオオオオオ

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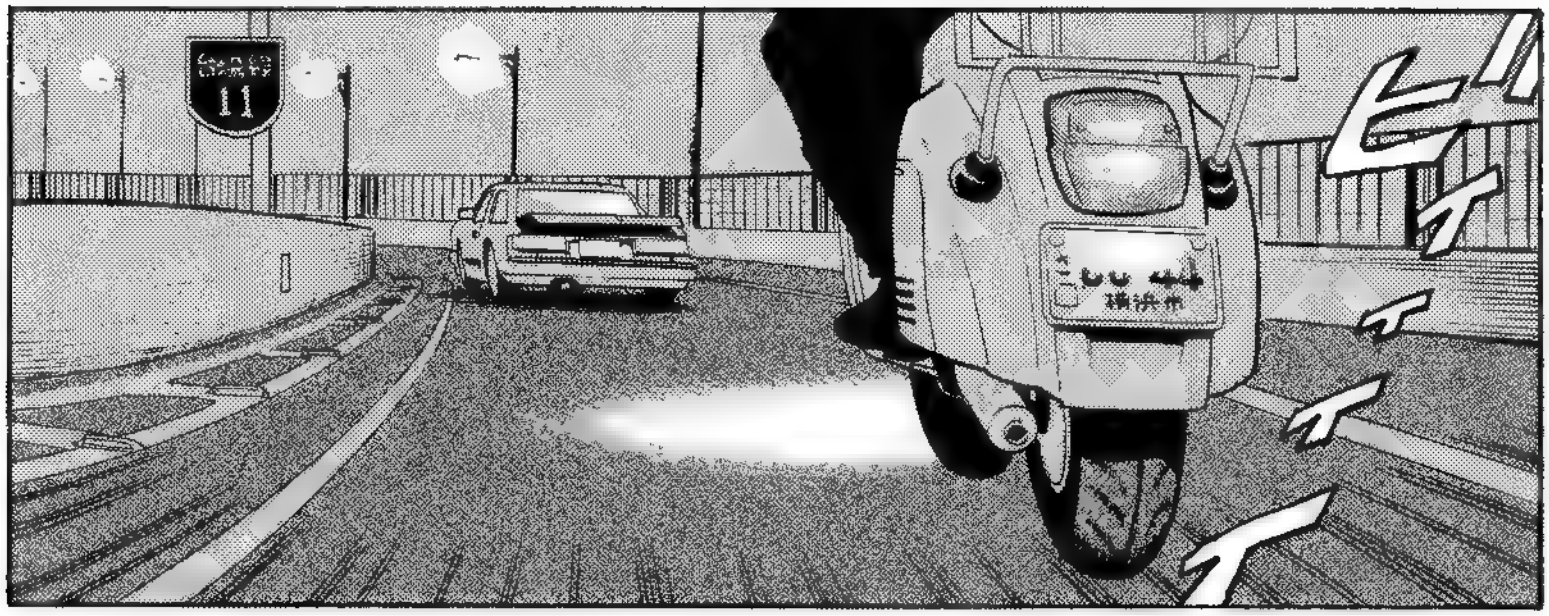
N-NO..
I DIDN'T...

EEEEE YAAAA!!!

ゴオオオオ

I'M RIGHT BEHIND YOU.

IT'S ALL RIGHT, MS. KAGINO.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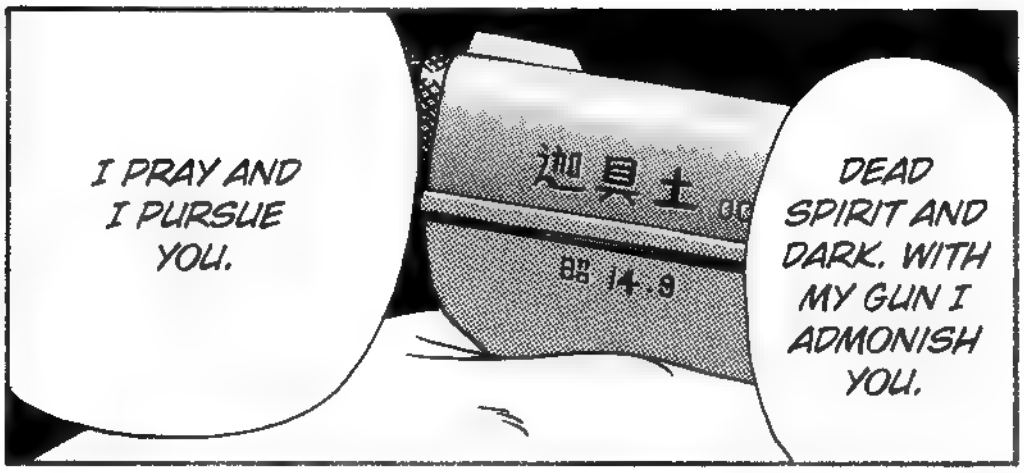
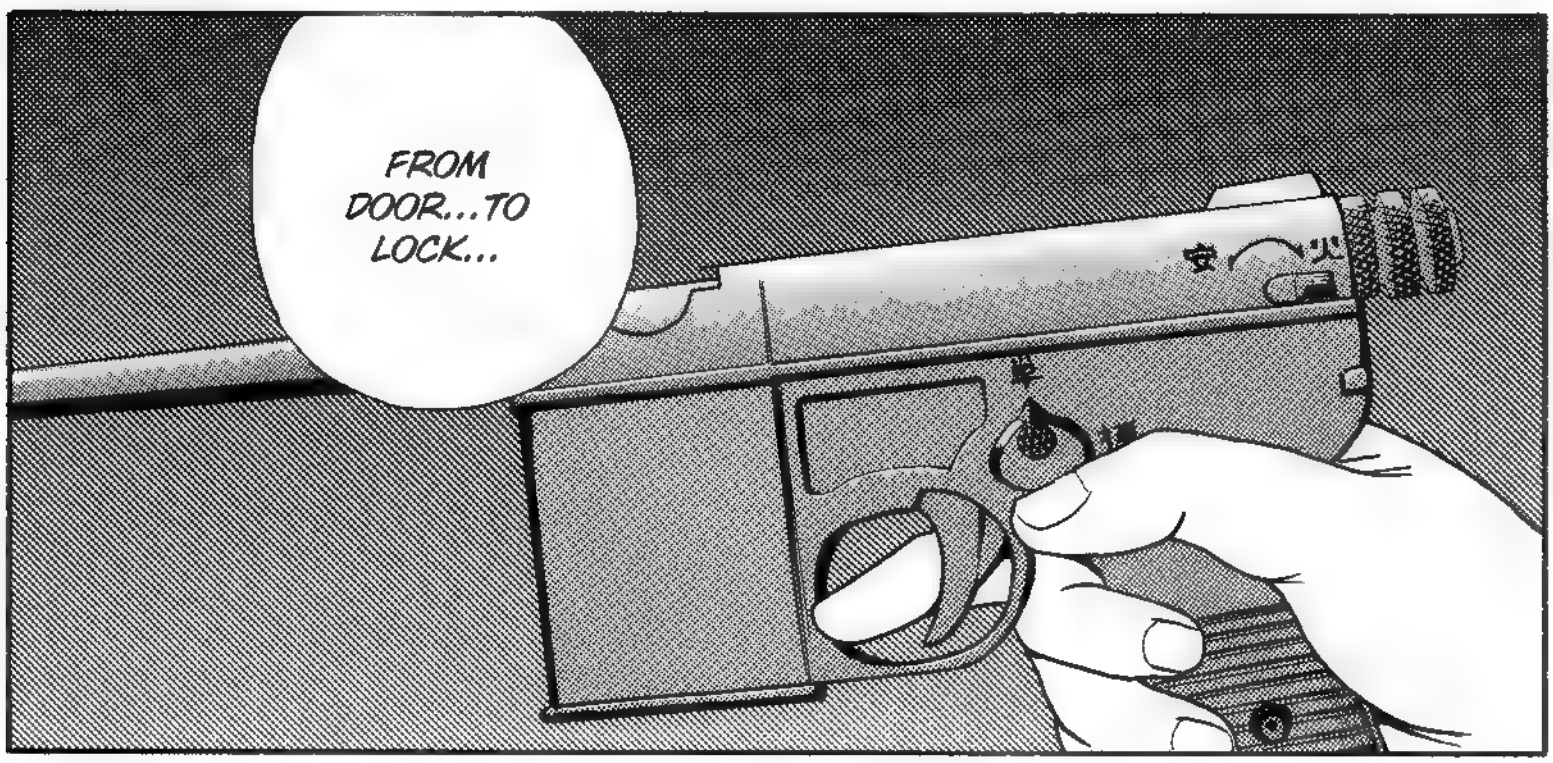

I PRAY AND I PURSUE YOU.
DEAD SPIRIT AND DARK. WITH MY GUN I ADMONISH YOU.


FROM DOOR...TO LOCK...

...TO KEY.

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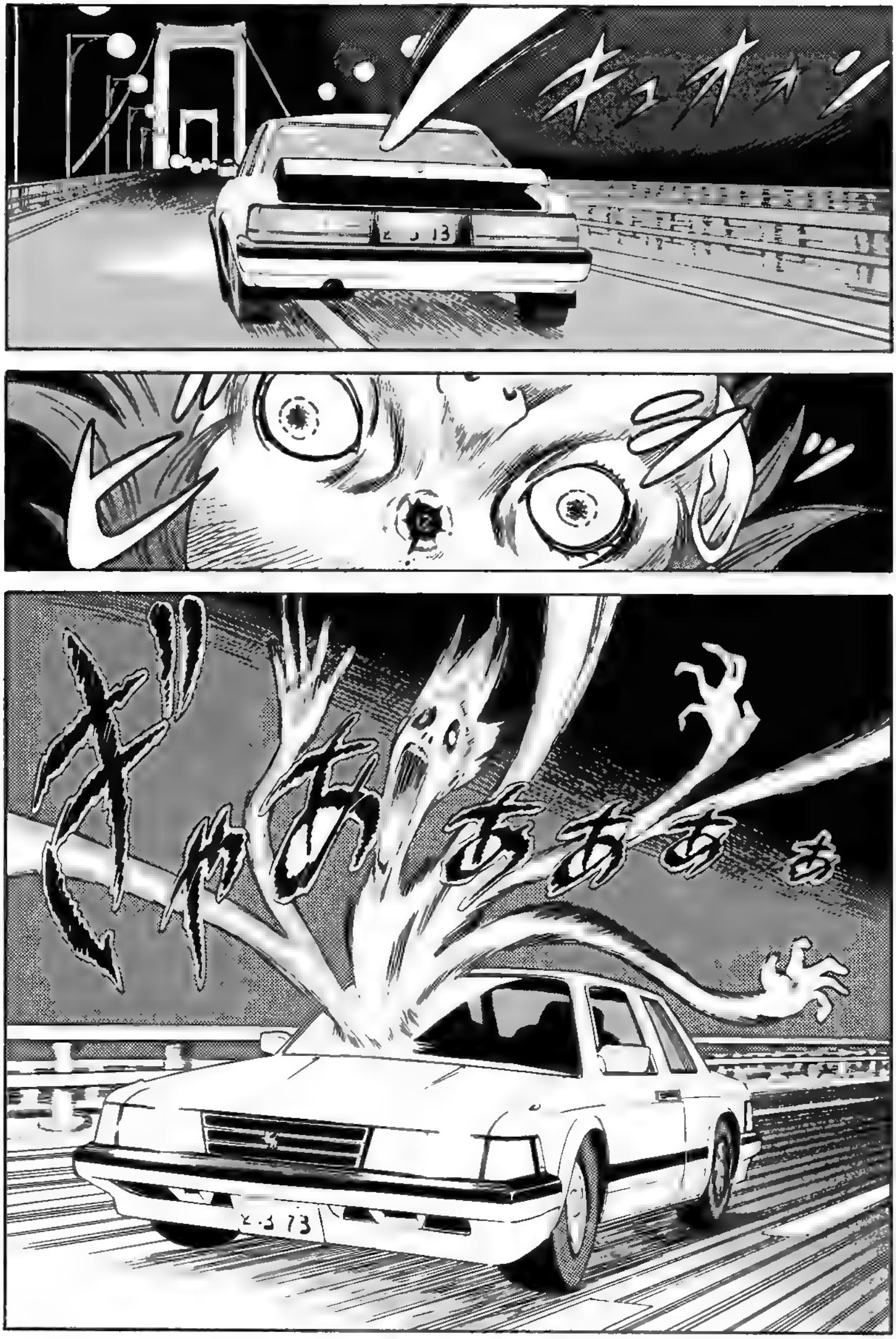
キュオォン
ズ・ム 13
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MS. KAGINO! HE'S GONE! TRY THE BRAKES!

by sony

UM...

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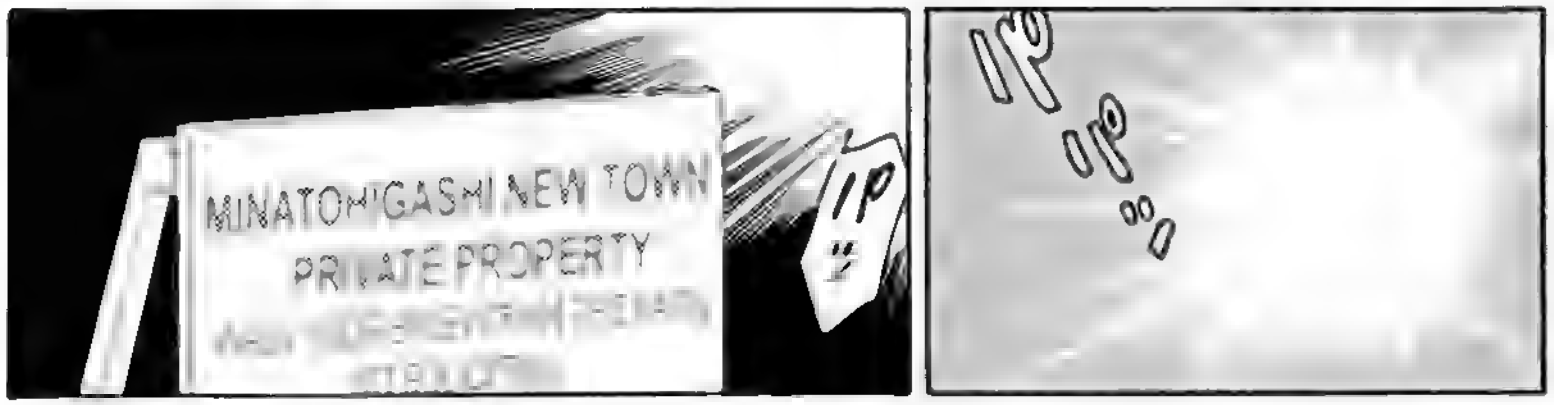
STOP
ANOTHER MOMENT AND SHE WOULD HAVE CRASHED INTO THEM...DON'T TELL ANYONE THIS, BECAUSE IT MIGHT HURT MY BUSINESS, BUT...
...STATISTICALLY, YOU'RE *MUCH* MORE LIKELY TO BE KILLED BY A CAR THAN A GHOST.

MAIL#4···END


MINATOMIGASHI NEW TOWN
PRIVATE PROPERTY

OKAY, I'M TAKING ONE MORE.

WE HAD A SCARY STORY BETWEEN US WE CALLED "KATSUMI-SAN."

ジ・チィーン

ピロリロ

BUT WE DIDN'T TAKE IT SERIOUSLY.

THE STORY WENT THAT IF A GHOST NAMED KATSUMI-SAN APPEARED IN A PHOTO, SOON THAT PERSON WOULD BE CURSED AND DIE.

HEY, THIS ONE'S A LITTLE STRANGE, LOOK...

RICOH

A/V OUT

DC IN 5V

AF

WE WEREN'T AFRAID TO TAKE PICTURES IN THE DARK OF NIGHT FOR FUN.

WHAT?! I JUST BOUGHT IT. I DON'T KNOW HOW TO ERASE IT!

NO WAY... WHAT'S THAT? YOU SHOULD ERASE IT, YUMI.

SORRY, YUMI.

CUT IT OUT! DON'T SAY THAT.

SHE DIED THE NEXT DAY.

カチカチ

AF

MAYBE IT'S KATSUMI-SAN...

WHAT SHOULD I DO? IT WON'T ERASE!

MAIL #5

KA・TSU・MI

WHEN I FOUND OUT, YOU BET I WAS SCARED. SO I CONTACTED HIM...

BY EVENING IT WAS BAD ENOUGH FOR HER TO GO TO THE HOSPITAL. BY 10:30 SHE WAS IN CRITICAL CONDITION. BY MIDNIGHT...

THE DAY AFTER WE TOOK THE LAST PHOTO, YUMI DIDN'T COME TO SCHOOL. HER HEAD HURT.

Café & Lunch

I SEE. TO PUT IT BLUNTLY... HERE'S THE DEAL...

THIS ISN'T ANY SORT OF SUPERNATURAL PHOTO. IT'S JUST A BAD PICTURE.

IT'S CALLED LENS FLARE. AN IMPERFECTION IN THE GLASS, ANOTHER LIGHT SOURCE PICKED UP ACCIDENTALLY ...ALL KINDS OF THINGS CAUSE THAT BRIGHT AREA.

WHAT ...?

I CHECKED INTO HOW THAT "KATSUMI-SAN" STORY GOT STARTED.

NOW, NOW.

IT...IT CAN'T BE! BUT YUMI *DIED!*

AND IN 1938, WHEN SHE WAS 13, SHE HUNG HERSELF.

WH-WHY ...?

THERE WAS A REAL PERSON NAMED KATSUMI.

SHE WAS A GIRL NAMED KATSUMI SEKIGUCHI, BORN IN 1925...SHE WORKED IN A SHOP THAT MADE KIMONO FABRIC.

A REPORTER FOUND OUT ABOUT HER AND DID A PHOTO STORY. HE MEANT TO GET HER MORE SYMPATHY, BUT...

SHE HAD A RARE DISORDER THAT CAUSED DIFFERENT RATES OF GROWTH IN HER FACE. THE RIGHT SIDE GREW NORMALLY. THE LEFT SIDE... OVERGREW.

...THE TIMES BEING WHAT THEY WERE, PERHAPS, IT DIDN'T WORK OUT THAT WAY.

BEFORE SHE HAD JUST BEEN LONELY... NOW SHE WAS FAMOUS.

AND...

...PEOPLE STILL CALLED HER MONSTER.

AND SO THE STORY GREW FROM THERE.

KATSUMI'S CURSE UPON THE WORLD. PEOPLE WOULD SEE HER GHOST AROUND THE WAREHOUSE WHERE SHE LIVED.

AND IF YOU WERE TO TAKE A PICTURE NEARBY... YOU WOULD DIE AS WELL.

THE REPORTER DIED SUDDENLY THEREAFTER FROM A BRAIN HEMORRHAGE.

DECADES LATER, HERE WE ARE.

IT BECAME ANOTHER URBAN LEGEND OF TOKYO...ONE THAT YOU AND YOUR FRIEND HEARD.

WITH A LITTLE RESEARCH, THAT'S HOW I CAME TO KNOW THE FACTS OF THE CASE.

IT ALL GOT WRITTEN UP IN AN OLD ISSUE OF THE *ASAHI MODERN*.

YEAH, THAT'S RIGHT. A COINCIDENCE.

COINCIDENCE ...HUH.

YOU'RE TRYING TO TELL ME THAT YUMI'S DYING WAS A COINCIDENCE?!

...RIGHT.

Cafe&Lunch

NOW...

...I HAVEN'T TOLD YOU THE WHOLE STORY.

WHAT DO YOU THINK HAPPENED TO THAT OLD WARE-HOUSE?

DURING THE RECONSTRUCTION AFTERWARDS, THEY THREW UP AN APARTMENT DWELLING ON THE SAME LOT. BUT THE RUMOR OF THE GHOST HAD SURVIVED EVEN THE FIREBOMBS ...AND, LET'S SAY, IT HAD A LOT OF VACANCIES.

IT WAS BURNED TO THE GROUND DURING AN AIR RAID IN THE PACIFIC WAR.

IT WAS TORN DOWN IN TURN, AND FOR A LONG TIME THE LAND REMAINED EMPTY.

THE WHOLE PREMISES WAS BOUGHT BY THE CITY AS PART OF THE SITE FOR MINATOHIGASHI NEW TOWN.

THEN ONE DAY WHEN THE STORY HAD GONE QUIET, THE DEVELOPERS CAME.

THE OLD SITE IS SOMEWHERE WITHIN.

HUH...ARE YOU SAYING THAT NEW TOWN...

THAT'S RIGHT. KATSUMI-SAN NOW LIVES IN MINATOHIGASHI... JUST LIKE YOU DO.

ACTUALLY, THE REASON I CAME HERE TODAY, MS. YUKO, IS TO ASK YOU ABOUT THIS PLACE.

BUT YOU JUST SAID...

IT SEEMS MY REPUTATION'S GETTING AROUND.

I'M AFRAID YOU'RE NOT THE FIRST PERSON TO ASK ME ABOUT THIS. YUMI'S PARENTS GOT THE JUMP ON YOU.

カチ

DO YOU RECOGNIZE THIS CAMERA? OF COURSE YOU DO...IT BELONGED TO HER.

カチ

HUH?

HMMM ...

カチャカチャカチャ

SEE, THERE WAS *ANOTHER* STRANGE PHOTO ON IT...

...IT'S NOT TOO FAR AWAY.

MAYBE THIS WAS RIGHT AFTER YOU GUYS TOOK YOUR USUAL PICTURES... SO, MY GUESS IS...

チィ

AH, THERE IS IT. THIS ONE.

...WH... WHAT IS THIS?

THE REASON YUMI DIED.

DON'T YOU SEE IT?

SOMEHOW SHE TOOK A PICTURE OF THE REAL KATSUMI-SAN. NOTICE HOW ONE SIDE OF HER HEAD SEEMS TO SWELL...
RICOH
22
22
A/V OUT
[▲]/送り
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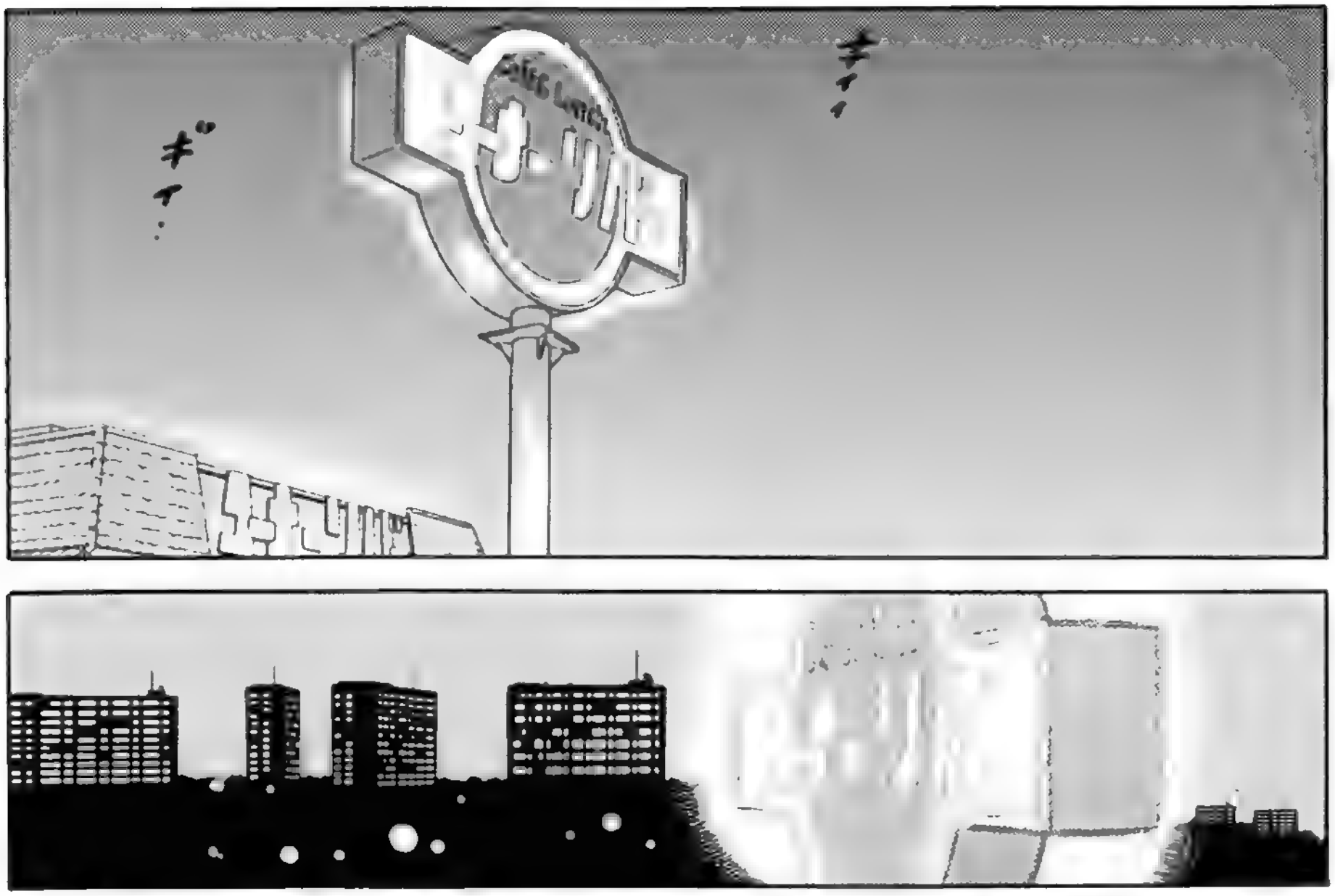
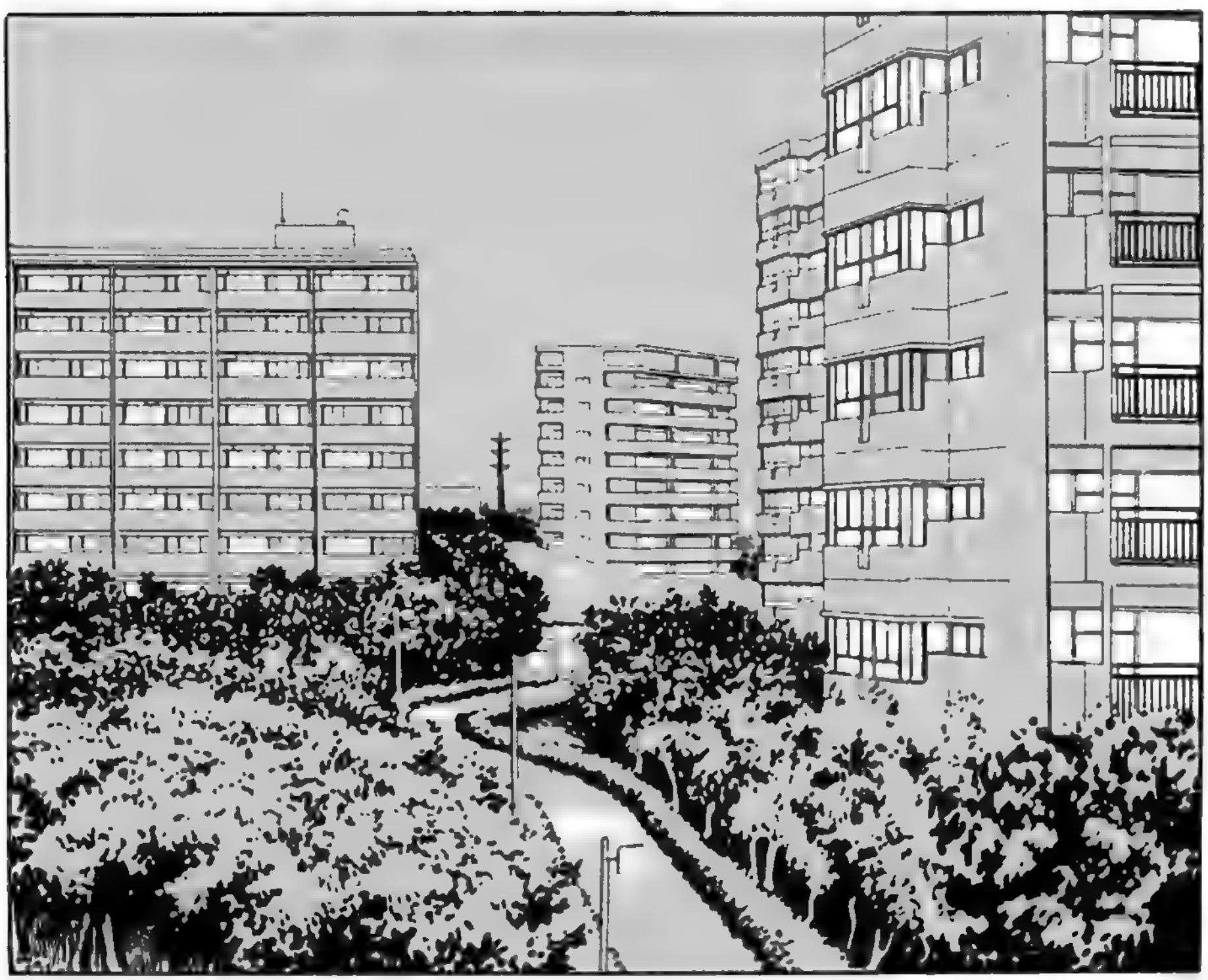




SO, DO YOU KNOW WHERE THIS PICTURE WAS TAKEN, MS. YUKO?

...I... UM... I'M NOT SURE...

カツ カツ

I KNOW WHERE IT WAS.

IF YOU COULD IDENTIFY THE PLACE, YOU SEE, I COULD PUT HER TO REST.

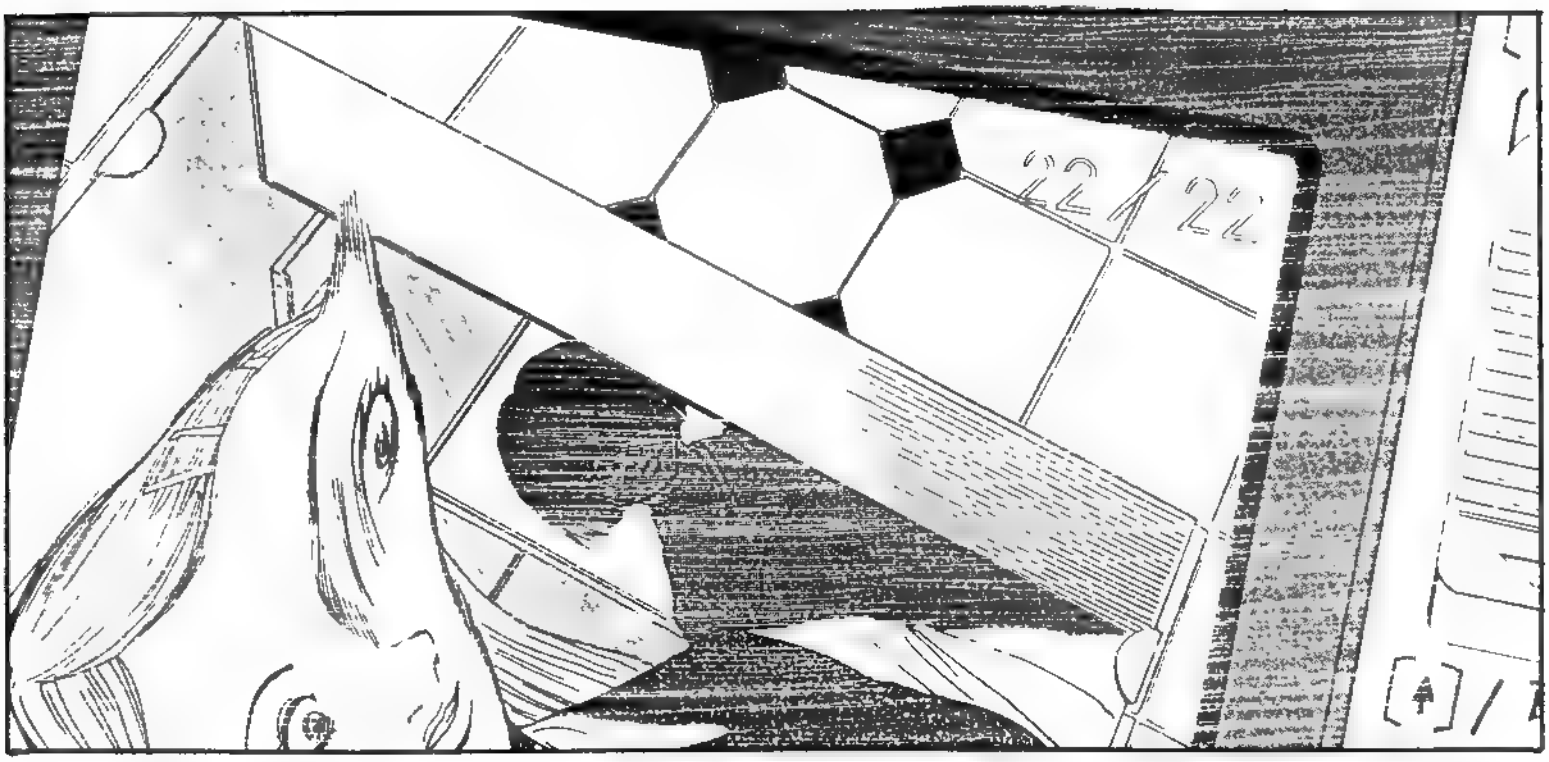
WELL, IF YOU RECALL ANYTHING, PLEASE CONTACT ME.

SO YOU DON'T KNOW WHERE IT IS...

THAT PHOTO... I MEAN... I DIDN'T SEE YUMI LATER ON THAT EVENING...

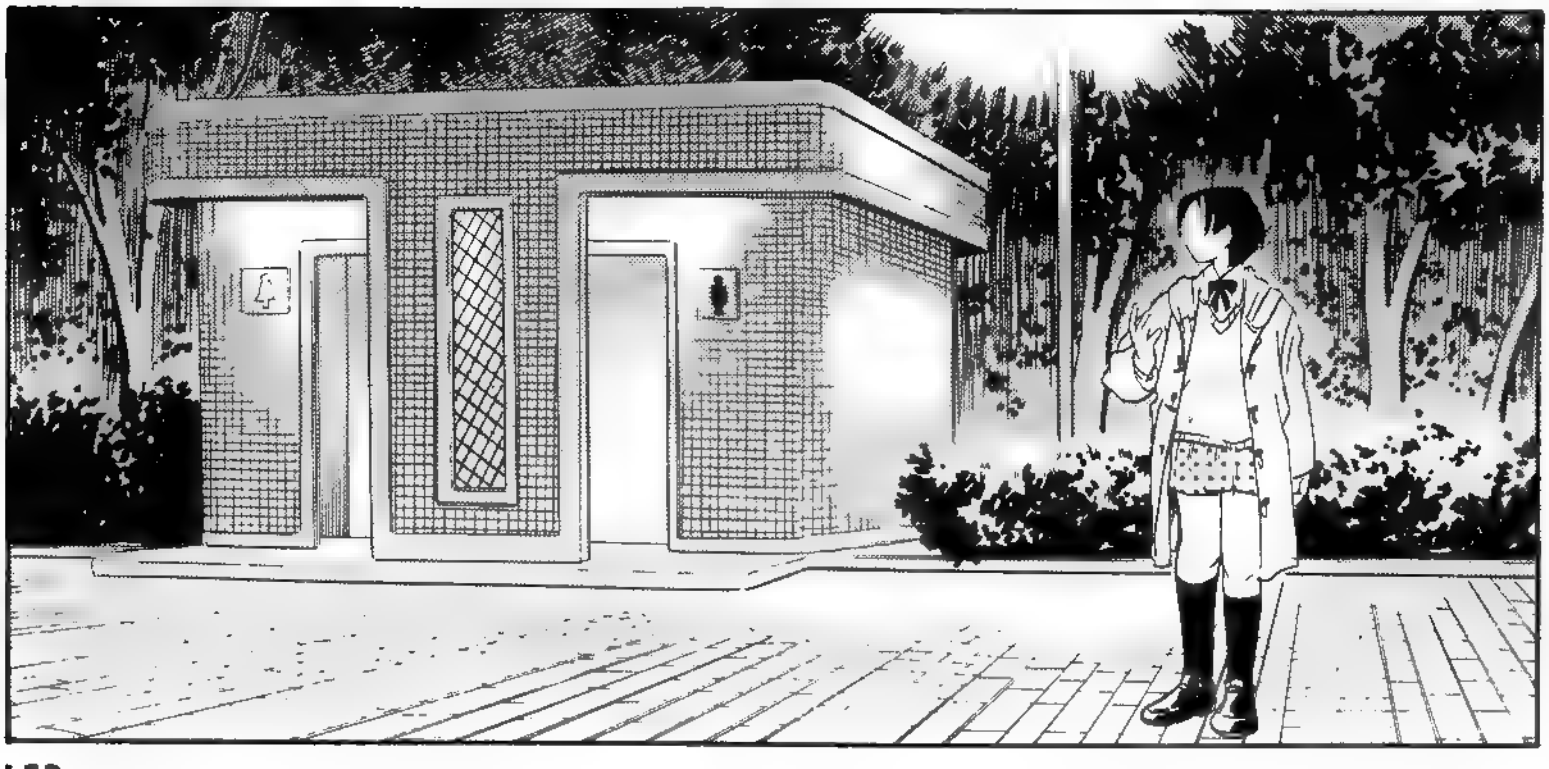
...BUT WHY'D SHE DO THAT?

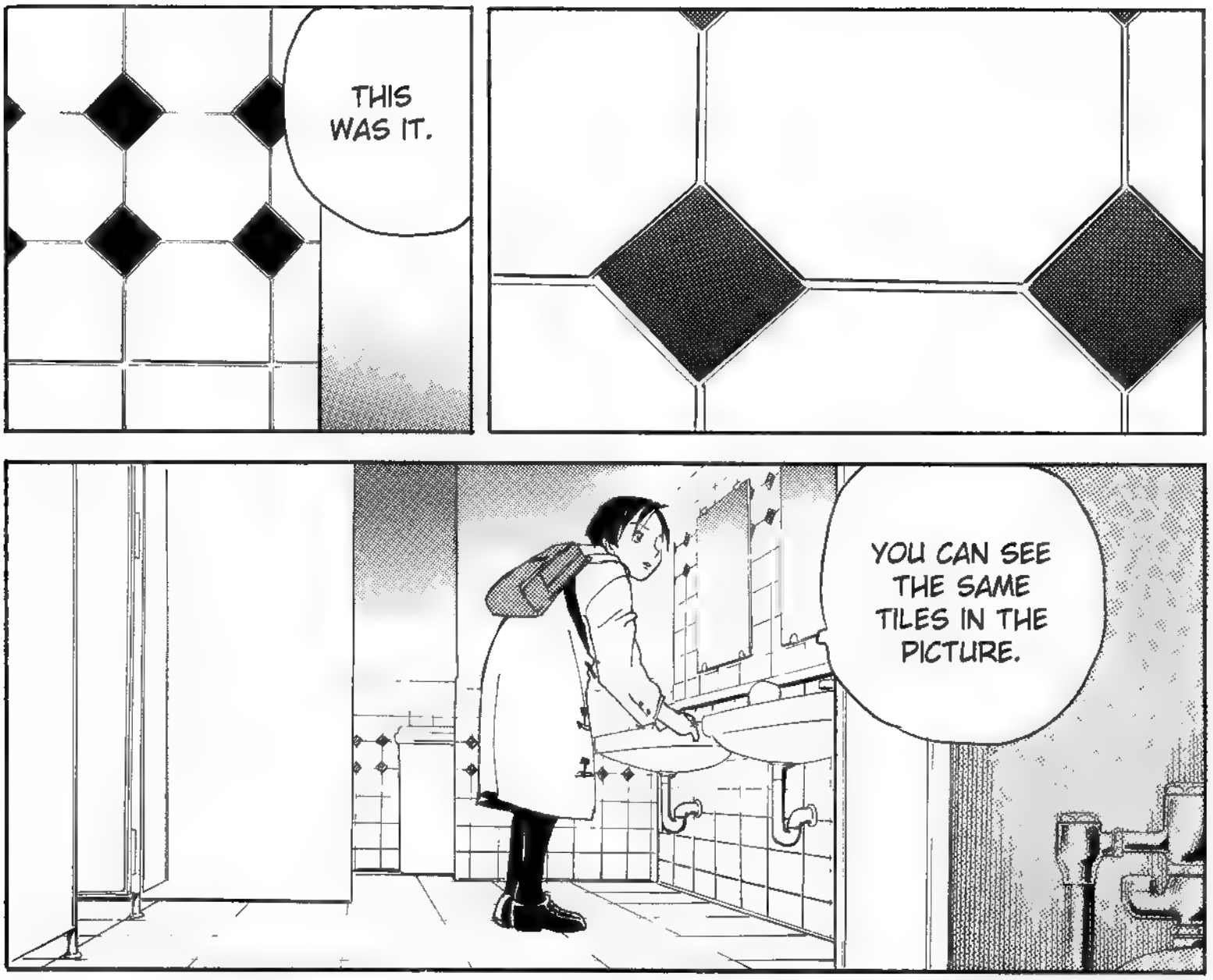
SHE MUST HAVE GONE BACK INSIDE BY HERSELF...



I CAN'T DO IT...

...I CAN'T GO INSIDE, YUMI...




THIS WAS IT.
YOU CAN SEE THE SAME TILES IN THE PICTURE.

...I STILL DON'T UNDERSTAND.
BUT...
...WHY DIDN'T SHE SHOW UP IN THE PICTURES WE TOOK TOGETHER...?
IF SHE'S HERE...

IS IT BECAUSE THERE WERE TWO OF US...?

DOES SHE WAIT FOR A PERSON TO BE...

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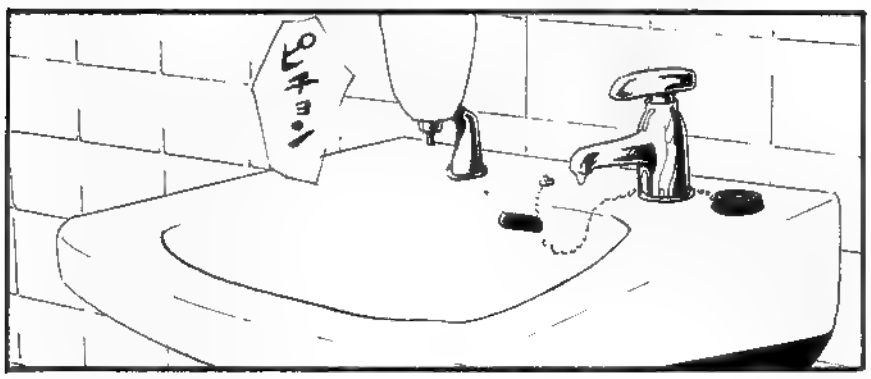
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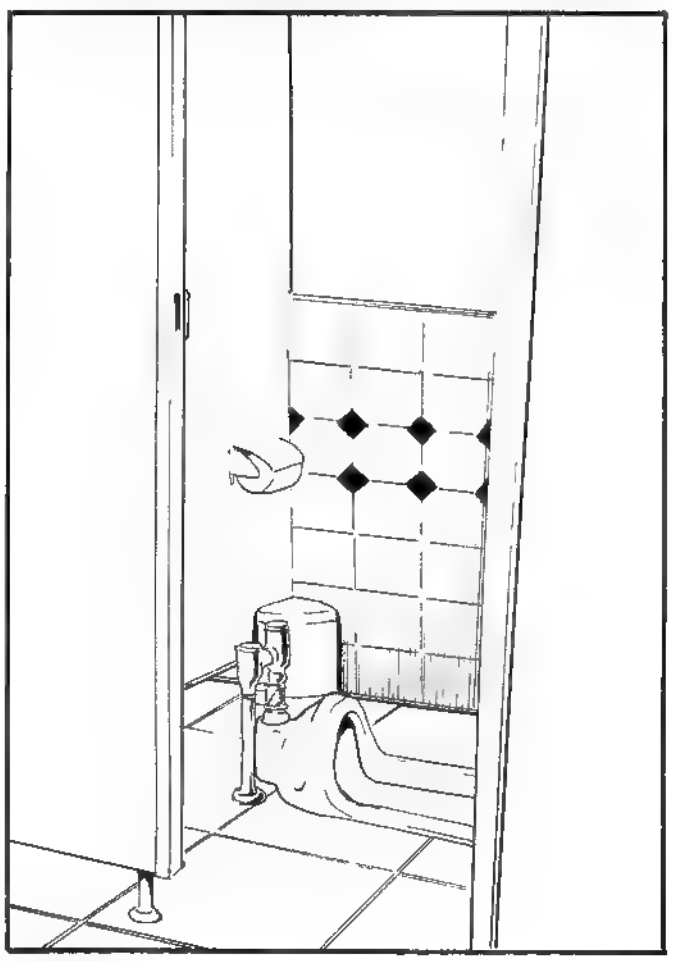

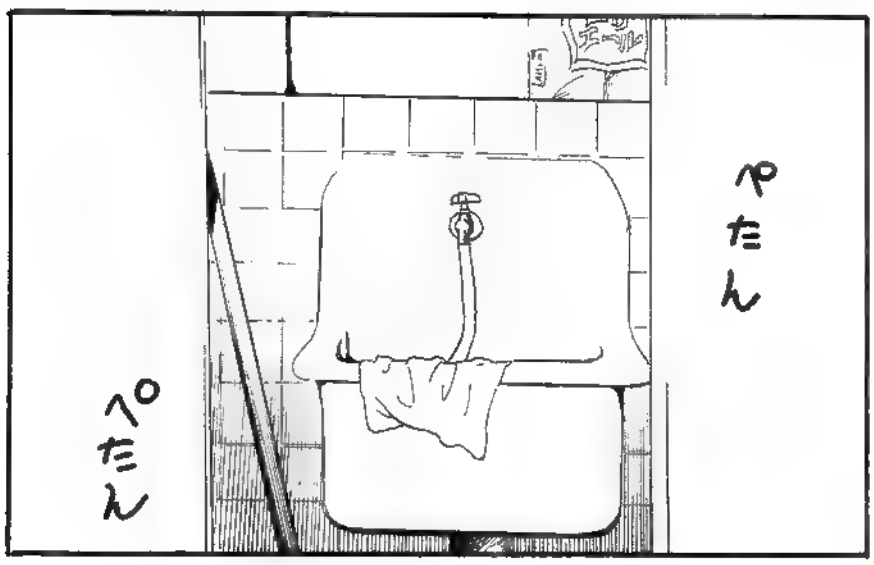
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I BETTER CALL MR. AKIBA RIGHT AWAY.

AM I HEARING THINGS ...?

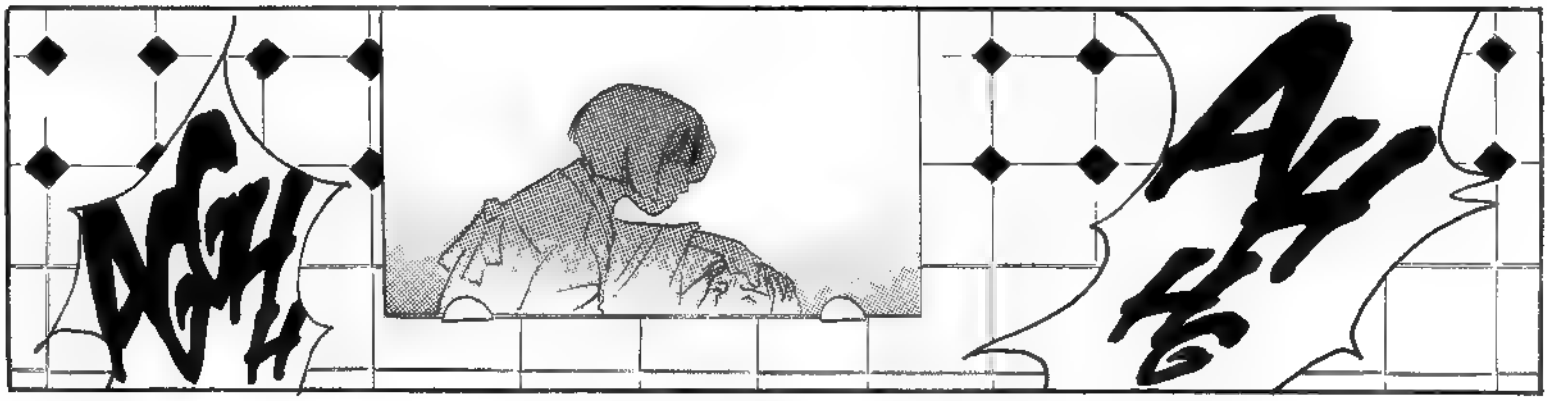
WH-WHAT'S THAT *SOUND*...?

IT'S FOOT-STEPS...

BUT I DON'T SEE ANY...

I DIDN'T SEE IT!
I DIDN'T SEE IT!
N- NO!
DIE.
YOU SAW IT.
aahg
AAHG!
IT HURTS!

AHHHHGHH


AGH
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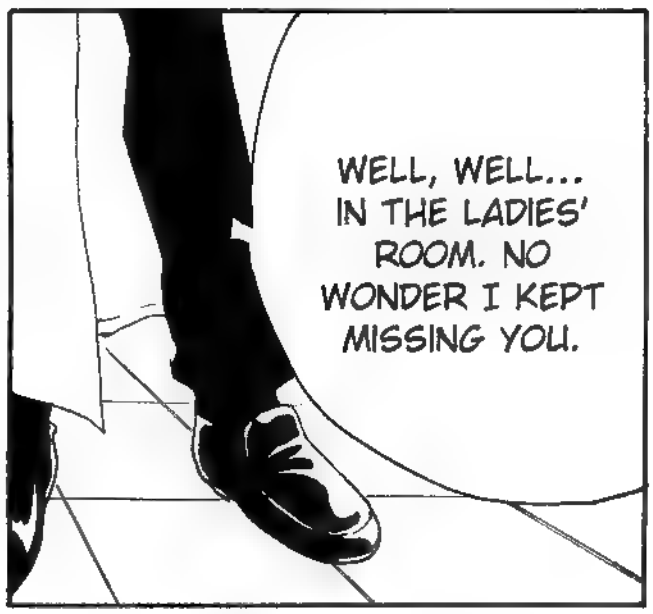
PLEASE
PLEASE


WELL, WELL... IN THE LADIES' ROOM. NO WONDER I KEPT MISSING YOU.

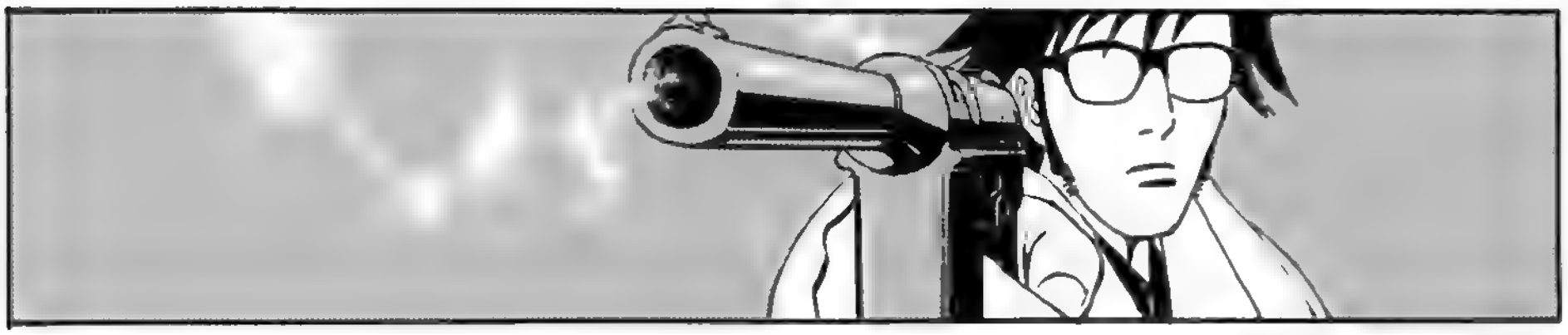
DEAD SOUL, HUNG ABOVE THIS WORLD. WITH MY GUN I ADMONISH YOU. I GLEAN YOU AND PLACE YOU.

IT'LL BE ALL RIGHT.

FROM NOOSE...TO ROPE...

...TO DROP.

ガ☆
株式会社



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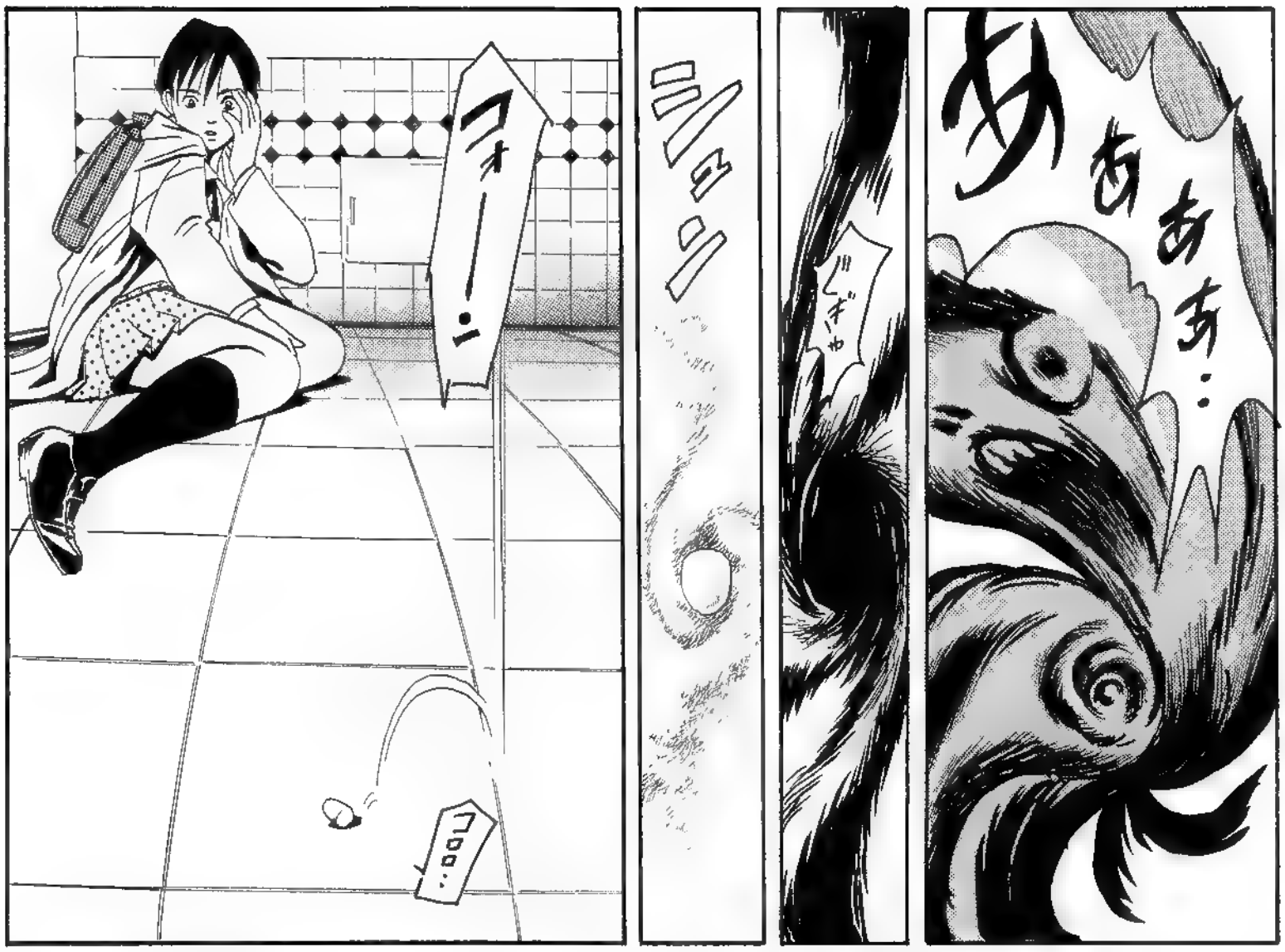
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フー…

M-MR. AKIBA...
WAAAAA!

WELL, I KNEW YOU WERE GOING TO RUN INTO TROUBLE, SO I DECIDED TO TAG ALONG DISCREETLY.

UH...HOW DID I KNOW TO COME AFTER YOU?

カツ

カツ

THERE WAS ANOTHER PHOTO ON HERE I DIDN'T SHOW YOU, YOU SEE...

...I DIDN'T WANT YOU TO BE FRIGHTENED ...TO DEATH.

MAIL#5···END

MAIL #6
VISIBILITY

I WASN'T BORN BLIND.

BUT I GREW UP THAT WAY.

IT WAS RIGHT ABOUT THAT TIME I MET THE MAN.

THEY DIDN'T GIVE UP ON ME AS A CHILD. MEDICINE ADVANCED... AND BY THE TIME I WAS A TEENAGER, IT WAS STARTING TO COME BACK.

HE GAVE OFF A STRANGE VIBE... EXPLAINING JUST **WHAT** WAS SO STRANGE IS DIFFICULT.

VISITORS TO THE HOSPITAL HAD A DIFFERENT SOUND... HARD SOLES, YET HESITANT...

...BUT THE MAN WAS NONE OF THE ABOVE.

2

AT THAT TIME I STILL DEPENDED MORE ON MY HEARING THAN MY SIGHT.

THE WEAKER STEP IS A PATIENT. THE FIRM ONE IS A DOCTOR.

I'M SORRY, BUT JUST A LITTLE.

THE DOCTOR SAYS I'LL BE NORMAL SOON...

キュ

NORMAL.

AND WHEN HE REALIZED HE WAS IN MY LINE OF SIGHT HE SAID...

OH, DEAR. EXCUSE ME, BUT CAN YOU SEE ME...?

1

WHEN YOU CAN SEE AGAIN, IT WILL BE MORE THAN OTHERS DO.

WHAT ...?

フッ

INDEED.

LET ME CAUTION YOU, YOUNG MAN.

退院　受付

WHAT ARE YOU TALKING ABOUT?

MOST PEOPLE CAN ONLY SEE THE LIVING, YOU KNOW.

LET ME LEAVE YOU WITH SOME IMPORTANT ADVICE.

WHO ELSE WOULD I SEE...?

...DO NOT LOOK INTO THE EYES OF THE DEAD.

AND YOU WILL KNOW THEM. BUT EVEN WHEN YOU NOTICE THEM...

GHOSTS ARE DESPERATE FOR THEIR EXISTENCE TO BE KNOWN.

FOR, IN THEIR DESPERATION, THEY WILL PURSUE YOU.

HIS VOICE WAS DEEP AND CALM. CULTURED, LIKE AN OLD-FASHIONED GENTLEMAN. IT WAS A FASCINATING THING TO HEAR.

BUT HOW WAS I SUPPOSED TO BELIEVE IT?

HOW IS IT? BRIGHT AND CLEAR, RIGHT?

OKAY. OPEN YOUR EYES SLOWLY.

THE IMPORTANT THING IS THAT YOU'RE CURED NOW.
UH...
DON'T WORRY. IT'LL TAKE A WHILE TO GET USED TO AGAIN.
THAT WASN'T WHY I COVERED MY EYES.
ISN'T THAT GREAT? NO MORE HOSPITAL VISITS. I'M GOING TO WRITE YOU OUT A PRESCRIPTION FOR SOME EYE DROPS, AND...

IT WAS BECAUSE THE DOCTOR DIDN'T NOTICE THE GIRL WITH THE CUT THROAT... AND I DID.

AND I COULD STILL SEE HER.

THEY WERE EVERY-WHERE AND APPEARED AT ANY TIME.

フォオオオ・・・

SO NOW I BELIEVED THE MAN. AND I NEVER LOOKED THEM IN THE EYES.

プァァ・・・

ゴゴオオ・・・

THEY FILL THE BACK ALLEYS, THE TUNNELS, THE ABANDONED HOUSES.

THERE ARE ONE HUNDRED TWENTY MILLION LIVING PEOPLE CROWDED HERE TOGETHER. SO MANY DEAD BETWEEN US.

!

ゴゴゴオオオ

NEVER UNTIL THAT ONE TIME.

...BETTER MOVE TO ANOTHER CAR.

THERE SHE IS AGAIN ...

キュウウウウウウウウ

TAKATSU. TAKATSU STATION.

PLEASE EXERCISE CAUTION AS THE DOOR OPENS.

IT'S FUNNY... ALL MY LIFE I'VE BEEN WORKING TO SEE--AND NOW I'VE GOT TO WORK NOT TO SEE.

!

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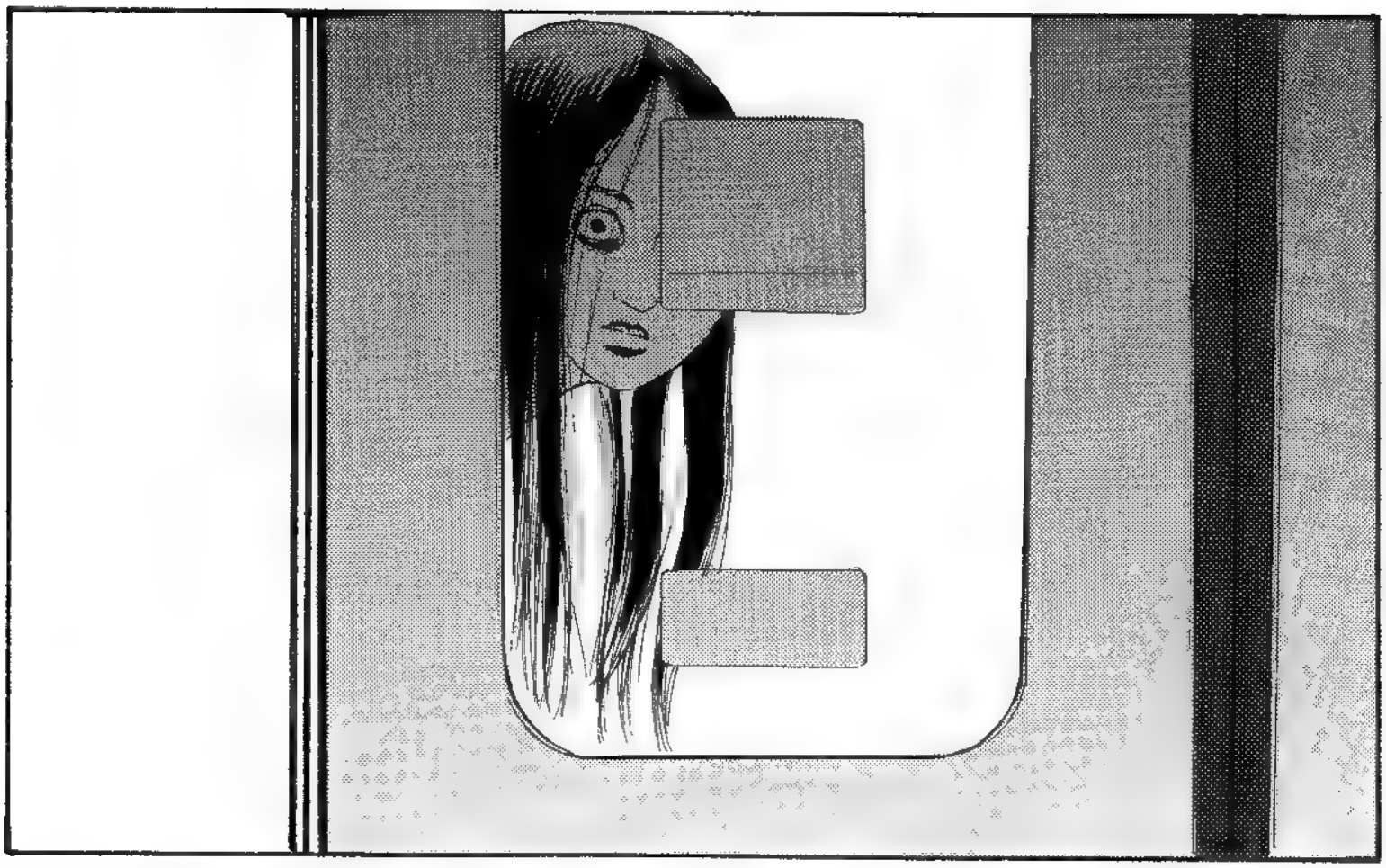
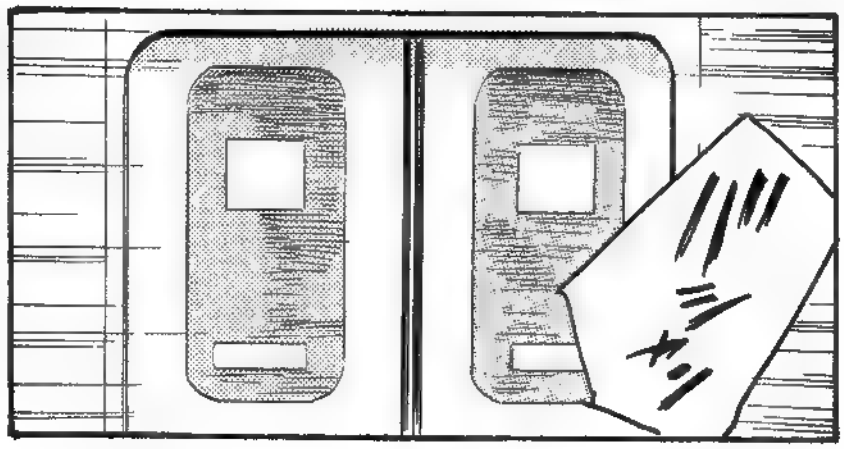
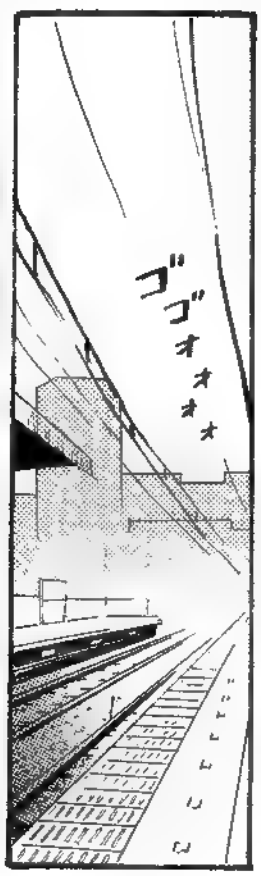
THIS TRAIN BOUND FOR NAGATSUDA, STOPPING AT EVERY STATION.

PLEASE EXERCISE CAUTION AS THE DOOR CLOSES.




ミシャシ

たかつ


ゴゴオオオ

ガアアアア
DID OUR EYES MEET?
DID SHE SEE ME?

SHE MUST HAVE BEEN RUN OVER BY THE TRAIN. MAYBE A SUICIDE?

AND EVEN IF WE SAW EACH OTHER, SO WHAT?

MEDICAL EXAMINERS HAVE CONFIRMED SHE MATCHES THE IDENTITY OF A WOMAN DECLARED MISSING SIX MONTHS AGO...

...A BODY OF A YOUNG WOMAN WAS FOUND TODAY IN TAMAGAWA.

IN OTHER NEWS ...

OHTA WARD ISN'T ON THE NAGATSUDA LINE. WHAT WAS SHE DOING ON THE TRAIN, I WONDER...?

...CONTACTED THE RELATIVES OF THE DECEASED. POLICE DESCRIBED...

IT'S...

Tokyo City, Ohta Ward, Rokugohbashi. Hiroko Andoh (age 26)

...
FOLLOWING ME.

MAYBE SHE'S...

ドン ドン ドン ドン ドン

ガチャガチャ

UM...I'M FROM THE NEWSPAPER ...?

...I'M JUST HERE TO COLLECT THE BILL...

ピンポーン

ド ド ド ド ド

WH-WHO IS IT?!

AT LEAST I WAS WRONG ABOUT HER.

RIGHT... THANK YOU VERY MUCH...

WHEW... TALK ABOUT PANIC.

バクバク

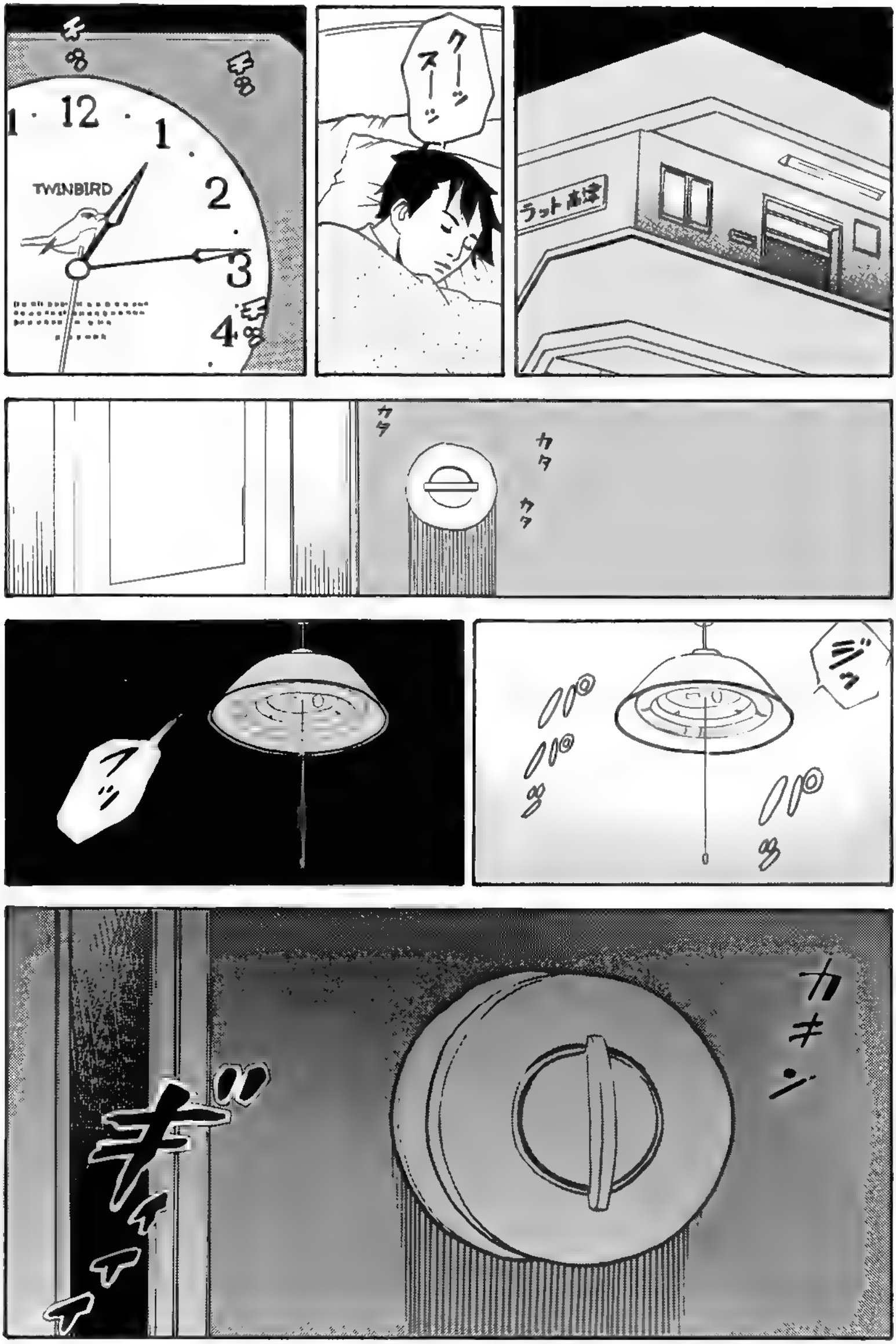
THE OLD MAN SAID I'D BE ABLE TO SPOT GHOSTS, AND HE WAS RIGHT. SO I JUST CAN'T ...

BUT WHAT IF IT DOES HAPPEN?

ON SECOND THOUGHT... I'LL KEEP THE LIGHT ON.

カチッ

HOW AM I SUPPOSED TO DEAL WITH STUFF LIKE THIS? I'M JUST GOING TO THINK ABOUT IT TOMORROW!


TWINBIRD
クーン スーン
ラット本社
カタ
カタ
カタ
ジッ
カキン

THE LIGHTS ARE...
そ
ソ
...mm
...
...
HUH?

haa
haa
haa
はぁはぁ
...SHE CAME HERE...
SHE'S HERE...
haa
haa
haa
I'M JUST GOING TO KEEP MY EYES CLOSED...

STOP IT! I CAN'T SEE YOU!

THERE'S NOTHING I CAN DO TO HELP YOU!

I CAN'T SEE YOU!

すうう

はあはあ

OH...

I...

...SO YOU CAN SEE ME.

EEEYAA

haa

haa

haa

I DON'T UNDERSTAND WHAT'S HAPPENED...

ガバッ

...I CUT MY THROAT...

ALL THIS TIME...

... YOU'RE THE SAME GIRL...

SEE... I CUT MY WRISTS...

...FROM WHEN I OPENED MY EYES...AT THE HOSPITAL...

...BUT I CAN'T DIE...

WHAT?

WELL... PERHAPS SOME ADVICE CAN'T BE TAKEN.

N- NO ...

WHEN THIS HAPPENS, THERE'S NO CHOICE BUT TO HANDLE IT A BIT FORCEFULLY.

カチン

火

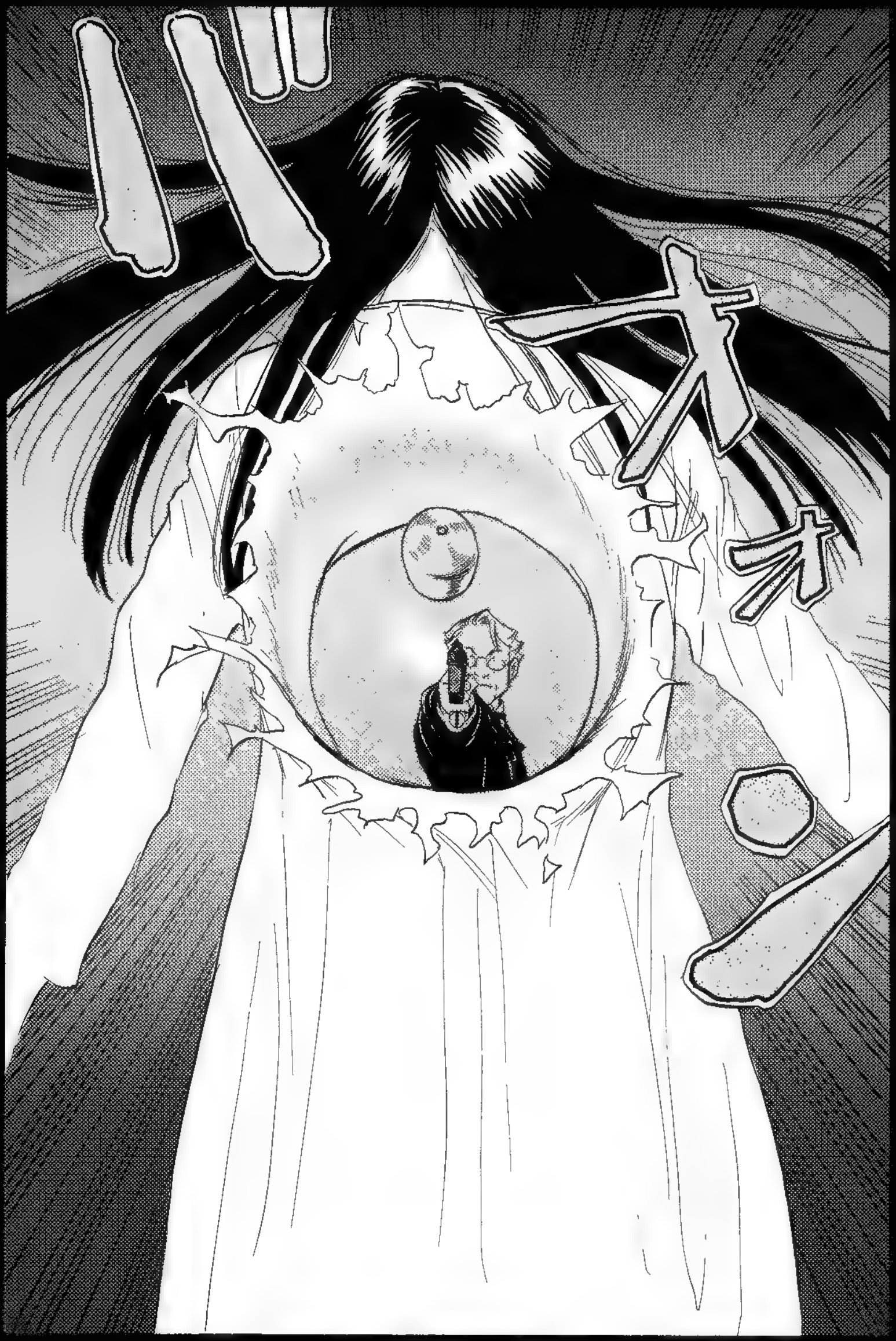
...ONCE AGAIN BECOMING AN EVIL SPIRIT, MENACING THIS WORLD. THIS WILL NOT STAND.

WITH THIS SPIRIT GUN CALLED KAGUTSUCHI...

ニンヤリ

DEAD AND IMPURE SPIRIT OF THE DECEASED ...

I SEND YOU TO THE UNDER-WORLD.


ＷＷ
ＫＫ

ふわ
ギョオオオ
ニュ〜
no no
WH... THAT... WHO... THE HELL *ARE* YOU?
YOU DON'T REMEMBER ME? WELL, YOUR EYES WERE STILL A BIT DIM, I RECALL.

...AND THEN THE SOUL SPIRALS INTO THE BULLET.

AND THIS OLD THING IS AN OBJECT OF RITUAL, BLESSED BY OUR SHRINE. CHANNELS THE SHOOTER'S PSYCHIC ENERGY INTO THE BULLET. THE BULLET SPIRALS DOWN THE BARREL...

I MAY NOT LIKE TO GO AROUND IN ROBES, BUT I'M A *HOLY* MAN, EH, WHAT? MY FAMILY'S BEEN PRIESTS OF THE GOD ***HON-OKAGUTSUCHI*** FOR AGES.

WHY DON'T YOU TAKE IT NOW?

I CAN'T CARRY ON, THAT'S FOR CERTAIN. BEEN DEAD FOR TEN YEARS MYSELF.

!

ONCE YOU'VE SHOT THEM, RETRIEVE THE BULLETS AND BRING THEM TO THE SHRINE. THEN THEIR SOULS CAN REST. IT'S A JOB YOU'VE GOT THE KNACK FOR...I JUST KNOW IT.

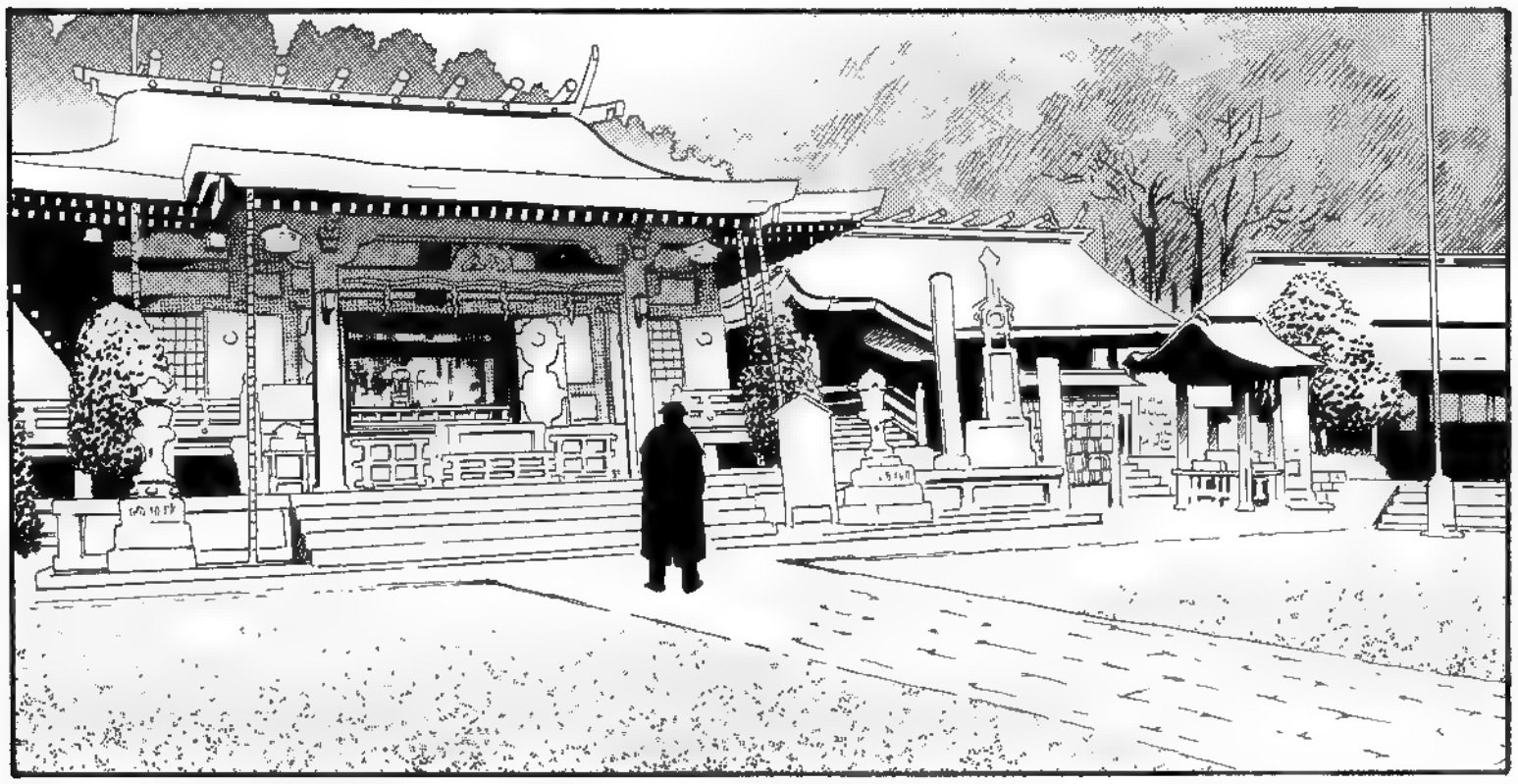
YOU SEE, SOME DEAD JUST WON'T LIE DOWN. AND IN SUCH CASES A *BULLET* AND A PRAYER WILL GET YOU MORE THAN JUST A PRAYER.

I'D BEEN HANGING ABOUT THAT HOSPITAL, TOO, WAITING FOR SOMEONE TO SEE ME

W-WAIT...

SPIRIT GUN...

KAGUTSUCHI ...



JUST A FEW.

...HOW MANY IS IT TODAY ...?

I'M ALWAYS GRATEFUL TO YOU FOR COMING ALL THE WAY HERE...

コト…

YOU NEVER ASKED FOR THIS.

THERE'S NO NEED TO APOLOGIZE.

HE WAS MY OWN FAMILY, BUT THE POWER DIDN'T PASS DOWN TO ME. ALL I CAN DO IS PRAY OVER THEM...

IF...IF THE JOB GETS TO BE TOO MUCH... PLEASE SAY SOMETHING, OKAY.

I'LL BE HERE...

ミャッ

ARE YOU LEAVING ALREADY?

YES.

IT'S ALL RIGHT...YOU KNOW I CAN'T CLOSE MY EYES AGAIN.

MAIL#6···END

CONTINUED IN MAIL VOL. 2

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DEAD LETTER OFFICE:

SOUND FX GLOSSARY AND NOTES ON *MAIL* VOL. 1

by Douglas Varenas

Introduction and additional comments by the editor

To increase your enjoyment of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, on the front cover of *Mail*, the four characters you see at the bottom left are examples of kanji, in this case, how the creator's name—Housui Yamazaki—is written in Japanese. Of course, all of these kanji were hanzi first; although the Japanese also later did invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Note that whereas both kanji and hanzi are methods of writing foreign words in Roman letters, the spelling "kanji" gives English readers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas the spelling "hanzi" does not—in Mandarin Chinese it sounds something like *n-tsuh*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact Pinyin, by whose rules we get the spelling "hanzi," was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, by whose rules we get the spelling "kanji," Pinyin was never intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is not practical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (for example, the ancient Romans actually pronounced "Caesar" like "Keyser" from *The Usual Suspects*, and they said their "V" like our "W"—which might make you laugh until some gladiator runs a sword through your guts). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese, despite its geographical proximity, is unrelated to any of the various dialects of spoken Chinese. The

complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to *say*) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, through Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now simply known as *kana*. The improvement in efficiency was dramatic—a kanji that had been used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

For example, look at the front cover of *Mail*, at the three characters in black right below the gun. These are kana, and, although somewhat pixilated by the Atari 2600 design style, you can see they're considerably simpler to write than the four kanji mentioned above. In fact, these kana spell out "MAIL" (literally they are ME-I-RU, the closest approximation Japanese sounds can make to our word *mail*) and therefore can be written in three characters instead of the four it takes in English.

Unlike the original kanji it was based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which, besides being useful to represent foreign words like *mail*, can also be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, *hiragana*, and block style, *katakana*. The most important role kana play in Japanese is to indicate grammar such as subject and object identification, prepositions, verb conjugations, etc., but naturally, sound FX in manga are also almost always written out using kana.

As you can see from the example of "ME-I-RU" for *mail* above, kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Mail* Vol. 1 below.

The block-style katakana are almost always the kind used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Mail* Vol. 1 you can see one of several examples on page 33, panel 4, when the spirit emits an unearthly moan after being shot: "OOAGUOOAOO," which in hiragana style is written おおあぐおおあおお. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like オオアグオオアオオ.

To see how to use this glossary, take an example from page 5: "5.2 FX: PASHA PASHA PASHA [camera shutter]." 5.2 means the FX is the one on page 5, in panel 2. PASHA PASHA PASHA are the sounds these kana—パシャパシャパシャ—literally stand for. After the dash comes an explanation of what the sound represents. Note that in cases where there are two or more different sounds in a single panel, an extra number is used to

differentiate them from right to left (for example, 10.6.1, 10.6.2, and 10.6.3); or, in cases where right and left are less clear (for example, 16.2.1 and 16.2.2) in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you examine those kana examples given above, you'll notice something interesting. Several of them read "Western" style—left-to-right! In fact, many of the FX in *Mail* (and manga in general) read left-to-right.

You can find another example of this flexibility on the front cover of *Mail* Vol. 1, which (in what is perhaps a Dark Horse first) is exactly the same as the original Japanese front cover. And on that cover, both the kana for "MAIL" and the kanji for creator Housui Yamazaki's name are written left-to-right (note the kanji version of the name, however, is written in the customary Japanese style of last name first; thus 山崎峰水 is "Yamazaki Housui"). In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions; left-to-right, for example, is also the more common way text is written on Japanese web pages.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many examples of "short sounds" in *Mail* Vol. 1 is to be found in 6.2's ZA ZA ZA. Note the small ッ mark at the end of each. This is ordinarily the katakana for the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why these sounds are written as ZA ZA ZA and not ZATSU ZATSU ZATSU—you don't "pronounce" the TSU in such cases.

Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, as seen in 113.5's KACCHI KACCHI—here it's at work between the "KA" カ and the "CHI" チ to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 7.5.3's GOOO...N. Another is with an extended line, as in 13.8's GOOOO. Still another is by simply repeating a vowel several times, as in 21.6's HYUOOOOO.

As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 34.1's SHIIIIIN—in manga this is the figurative "sound" of silence. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as giseigo), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: "A" as *ah*, "I" as *eee*, "U" as *ooh*, "E" as *eh*, and "O" as *oh*.

5.2 **FX: PASHA PASHA PASHA** [camera shutter]
5.4 **FX: BASHA BASHA** [water splashing]
6.2 **FX: ZA ZA ZA** [feet walking]
6.7 **FX: GAKA GAKA** [people talking]
7.5 **Phone: BUPIPIPIPI . . .** [phone ringing]
7.5.1 **FX: PUAA . . . N** [city sounds]
7.5.2 **FX: DODODO** [city sounds]
7.5.3 **FX: GOOO . . . N** [car sounds]
7.6.1 **FX: PUPIPIPIPI** [phone ringing]
7.6.2 **FX: PUPIPIPIPI** [phone ringing]
10.1 **Phone: PIPA** [sound of button being pushed]
10.3 **Bullet:** Akiba's bullets are inscribed

(in a cursive form) with the topmost kanji *tomura(u)*, the root of the verb for giving condolences, and the bottom three, *bukimi*, an adjective meaning ominous, chilling, or ghastly. His gun, *Kagutsuchi*, is named for the Japanese god of fire also known by the names *Hinokagutsuchi* and *Ho-Masubi*. In Japanese mythology, he is regarded as the son of the incestuous union between Izanagi, the god of the sky, and Izanami, goddess of creation and death—his wife and sister. Izanami died of burns in giving birth to him. This led to both Izanagi killing his son in anger, and a famous incident in Japanese mythology regarding the horrid, zombie-like return of Izanami. Possibly a confluence of these associations with unnatural death (and bringing death into the world) led to the ghost-killing gun to be named for Kagutsuchi.

10.4 **FX: KAKON** [sound of bullets being loaded]

10.5 **FX: SHAKON** [sound of bolt being pulled]

10.6.1 **FX: PAAN** [sounds of the city]

10.6.2 **FX: DODODO** [sounds of the city]

10.6.3 **FX: GOGO . . .** [sound of traffic]

10.7.1 **FX: GOGO . . .** [sound of traffic]

10.7.2 **FX: DODO . . .** [city sounds]

11.1.1 **FX: GOOOO** [sound of traffic]

11.1.2 **FX: PUA . . . N** [city sounds]

11.4 **FX: JIJI** [sound of cigarette lighting]

11.7 **FX: PASA** [sound of paper flapping]

13.4 **FX: GUSHA** [cigarette stamping out]

13.5 **FX: SU** [sound of swift movement]

13.8 **FX: GOOOO** [car engine]

14.1 **FX: GO GO GO GO** [car engine rumbling]

14.4 **FX: PURA PURA** [O-mamori swaying] An *o-mamori* (literally "honored protector") is a good-luck charm consisting of a cloth envelope with prayers enclosed. They often have the name of the shrine or temple where they were obtained written on them; in this case, the o-mamori seems to be from Narita-san Shinshoji Temple (English-language web site: http://www.naritasan.or.jp/english/)

15.3 **FX: GOSO** [paper rustling]

16.1 **FX: GOGOGOGOGOGO** [sound of engine rattling]

16.2.1 **FX: KAKIN** [sound of key turning]

16.2.2 **FX: CHARA** [sound of keys jingling]

16.3 **FX: SUUUU** [sound of engine failing]

16.4.1 **FX: GORORORO** [sound of car sputtering]

16.4.2 **FX: JARI JARI** [sound of gravel]

16.6 **FX: KYU KYU KYU** [sound of engine trying to turn over]

16.7 **FX: GARARA** [sound of door opening]

17.1 **FX: ZAWA ZAWA ZAWA** [sound of rustling foliage]

17.3 **FX: PATA PATA** [sound of shutters flapping]

17.4 **FX: KII KII KII** [creaking sounds]

18.1 **FX: GACHAN** [sound of glass breaking]

18.2 **FX: KAKIN** [sound of lock being turned]

18.3 **FX: GIIII** [door creaking]

19.1 **FX: GACHA KACHA** [clatter sounds from the door lock]

19.6 **FX: HYUN** [whizzing sound]

19.7 **FX: KON** [thudding sound]

20.1 **FX: GACHA KACHA** [clatter sounds from the door lock]

20.5 **FX: GACHA** [sound of lock coming open]

20.7 **FX: KAA KAA** [sound of crows cawing]

21.1 **FX: DOKA** [sound of kicked door]

21.2.1 **FX/top: GARA** [sound of door opening]

21.2.2 **FX/bottom: GORON** [sound of bottle rolling]

21.6 **FX: HYUOOOOO** [sound of someone creepily appearing]

21.7 **FX: GARA** [sound of drawer opening]

21.8 **FX: GACHA** [sound of door opening]

22.4 **FX: DATATATA** [sound of running]

22.7 **FX: POTA POTA** [sound of blood dripping]

22.8.1 **FX/nose: DORORI** [sound of blood trickling]

22.8.2 **FX: HA HA HA** [wheezing sounds]

23.2 **FX: TSU** [sound of slow falling]

23.3 **FX: DOTAN** [crashing sound]

24.2 **FX: GACHA** [sound of cabinet opening]

24.6.1 **FX: BASA** [sound of carpet rustling]

24.6.2 **FX: ZUZU** [sound of table skidding]

24.7 **FX: ZURURU** [sound of carpet rolling]

24.8 **FX: GA!** [sound of handle being gripped]

25.1 **FX: GIIIIIIIII** [creaking sound]

25.2 **FX: GISHI** [creaking]

25.3 **FX: KACHI** [sound of switch]

28.4 **FX: KATA KATA** [clattering]

29.1 **FX: KATAN KACHA KACHA KACHA KACHA GACHA KACH** [rattling sounds]

29.2.1 **FX: KORORO . . .** [sound of rolling]

29.2.2 **FX: KASHA** [flashlight falling]

29.4 **FX: KACHA KACHA KACHA** [rattling]

29.5 **FX: KACHA KACHA KACHA** [rattling]

29.6 **FX: KACHA GACHA** [rattling]

29.7 **FX: GACHA KACHAN KACHA KACHA KASHA KACHA** [rattling]

30.2 **FX: JITA BATA** [sound of struggle]

30.3 **FX: KOTSUN** [knocking noise]

30.4 **FX: KORO KORORO** [rolling noise]

31.1 **FX: KOTSU KOTSUN** [heavy footsteps]

31.3.1 **FX/top: KOTSUN** [heavy footsteps]

31.3.2 **FX/bottom: SU!** [sound of hand slipping into pocket]

31.4.1 Certain dramatic variations of Akiba's chant of exorcism are rendered in the English adaptation of *Mail* Vol. 1. However, the literal translation of the original would be "Dead and impure spirit of the deceased/Once again becoming an evil spirit, menacing this world/This will not stand/With this spirit gun called Kagutsuchi/I send you to the underworld." See p. 188-89 for such a rendition.

31.4.2 **FX: ZUUU** [sound of gun being whisked up]

31.6 **FX: KACHIN** [click]

33.1 **FX: DOON** [gun firing]

33.2 **FX: KYUN** [bullet whizzing]

33.3 **FX: BISHI** [splatter]

33.4 **FX: OOAGUOOAOO** [unearthly moan of spirit]

34.1 **FX: SHIIIIIN** [sound of silence]

34.4 **FX: SU** [sound of glasses being pulled out]

35.1.1 **FX: GOGOGO** [sound of cars]

35.1.2 **FX: PAPA** [city noises]

35.1.3 **FX: BIII** [beeping sounds]

35.3 **FX: KASHI** [sound of lighter clicking]

35.5 **FX: PASA** [sound of paper flapping]

35.6 **FX: GOGOOON** [car noises]

36.2.1 **FX: PIPA** [sound of button being pushed]

36.2.2 **FX: PUPIPIPIPI** [sound of phone ringing]

36.2.3 **FX: PUPIPIPIPI** [sound of phone ringing]

36.2.4 **FX: PUPIPIPIPI** [sound of phone ringing]

40.1 As noted above, it is customary in Japan to give the last name first; hence the name on the door is written as "Adachi, Mari." Note that while "Adachi" is written in kanji, "Mari" is written using kana, in this case, using the cursive form, *hiragana*. Michael Gombos points out that there is a legal obligation in Japan to spell one's family name using kanji, but there is no such rule for one's first name, and many people use kana for that instead (theoretically, one could also write out one's last name in kana). Also note the "NHK" sticker in the upper right. NHK is, like the BBC in England, Japan's government TV network, and has traditionally also been considered its most prestigious (this is the same network the paranoid Sato fixates upon in the midnight-black otaku comedy manga *Welcome to the N.H.K.*). By law, all Japanese people owning TV sets (and therefore, basically all Japanese people) are required to pay a monthly fee to support NHK, currently about 1300 yen. However, there is no penalty for *not* paying it, and instead it works on a sort of door-to-door harassment system where collectors come by with regularity; some people simply pretend to not be in.

40.3 The brand name of the vacuum is "Wind Punch."

40.4 **FX: VOOOO** [sound of vacuum]

40.5 **FX: BUOO** [sound of vacuum]

41.2 **FX: VOOO** [sound of vacuum]

41.3 **FX: KII** [creaking sound]

41.4 **FX: ZUZUZU** [sound of letter slipping in]

41.5 **FX: KOTON** [sound of letter falling]

41.6 **FX: KASA** [rustling sound]

42.1 **FX: GACHA** [sound of door opening]

42.2 **FX: SHIN** [sound of silence]

42.3 **FX: BATAN** [sound of door shutting]

42.4 Note that in the Japanese original, the suffix for "Resident" is the very respectful "*-sama*," although overuse of this in business often amounts to it meaning no

more than American platitudes like "we strive to maintain the highest standards of customer service," and so forth.

42.5 **FX/Mari: UUUNTO . . .** ["Um..."]

42.6 **FX: PERI** [sound of letter opening]

43.4 **FX: GYORO GYORO** [swiveling sound]

44.2.1 **FX: BOSO BOSO** [sounds of muffled conversation]

44.2.2 **FX: . . . BOSO** [sounds of muffled conversation]

44.3 **FX: GATA GOTO** [clattering noises]

44.5 **FX: DOTA DOTA** [sounds of running feet]

45.1 **FX: DOTA DOTA DOTA** [tramping sounds of feet]

45.2 **FX: BA!** [sound of suddenly noticing/startled]

45.3 **FX: GACHA** [sound of door opening]

45.4 **FX: TA! TATATATATA** [sound of running up stairs]

45.5 **FX: HAA HAA HAA** [wheezing sounds]

45.7 **FX: SHIN** [sound of silence]

46.3 **FX: TORURURURU** [phone ringing]

46.4 **FX: BA!** [startled]

46.5 **FX: TORURURURU TORURURURU** [phone ringing]

46.7.1 **FX/top: GACHA** [door opening]

46.7.2 **FX/bottom: PIII** [phone beeping]

48.4 **FX: SU** [sound of paper sliding]

49.1 The "bubble" referred to was the stock and land boom associated with Japan's dynamic economy in the 1980s—a period during which Japan's economy seemed so unstoppable that many analysts believed Japan would surpass America as the wealthiest nation on Earth (somewhat similar to concerns about China today). The bubble is generally thought to have "popped" by 1991, signaling the beginning of a long recession from which Japan has only recently emerged.

50.3 **FX: JII** [sound of meter spinning]

50.4 **FX: TAN TATAN** [sound of water dripping]

50.8 **FX: PASA!** [sound of paper fluttering]

51.4 **FX: PETARI** [sound of clinging/sticking/light footsteps]

53.1 **FX: PASA BASASA** [papers fluttering]

53.4 **FX: CHIKA CHIKA CHIKA** [message button flashing]

53.5 **FX: CHIKA! CHIKA! CHIKA** [message button flashing]

53.7 **FX: PETARI** [sound of clinging feet walking lightly]

53.8.1 **FX/right: ZUZU** [scampering sound]

53.8.2 **FX/left: PETARI** [sound of clinging feet/hands walking lightly]

56.1 **FX: KURURI** [sound of slow swiveling]

57.4 **FX: PETA** [sound of hand clinging/moving]

57.5.1 **FX/top: UZU** [scampering]

57.5.2 **FX/bottom: PETARI PETARI PETARI** [sound of hands and feet scampering]

58.1 **FX: GA!** [clasping sound]

58.4 **FX: ZU** [sound of getting stuck in something soft]

58.5 **FX: ZUBUBU** [sound of getting stuck in something soft]

59.1 **FX: ZUZU** [sound of being sucked in]

59.3 **FX: DOTA BATAN** [sounds of struggling]

59.5 **FX: PATAN** [sound of slipper hitting floor]

60.1 **FX: DON DON DON DON** [knocking]

60.2 **FX: GACHA GACHA** [door knob rattling]

60.3 **FX: KACHIN** [sound of latch clacking]

60.4 **FX: BAN** [sound of door opening quickly]

60.6 **FX: CHIKA CHIKA CHIKA** [message button flashing]

60.7 **FX: TOSU TOSU** [scatter/clutter]

61.2 **FX: KACHA** [clack]

61.3 **FX: PI!** [beeping]

62.1 **FX: SU** [sound of hand slipping into pocket]

62.2 Here we can see for the first time a completely unobscured view of the inscription on Akiba's gun. At top is its full name, "Kagutsuchi 0002"; below that is the date "Showa 14.9." Official dates in Japan go by the year of the reign of the current Emperor; *Showa* was the name of the long era ruled by the late Emperor Hirohito, and thus this date means the 14th year of Showa, ninth month—the equivalent of the Western September 1939. Both dating systems often get used on publications in Japan; for example, 2006 issues of *Shonen Ace* magazine (in whose spin-off *Shonen Ace Next* the manga *Mail* originally ran)

carries both "2006" and "Heisei 18" (the eighteenth year of the Heisei era, the name given to the reign of Akihito, the current Emperor of Japan) on its covers.

62.3 **FX: KACHI** [click]
62.5 **FX: KASHA!** [sound of clip being loaded]
62.6 **FX: JAKON** [sound of chamber]
63.3 **FX: MORI . . .** [bulging sound]
63.4 **FX: ZUNUNU** [sound of slowly coming through wall]
64.1 **FX: NUBUA** [menacing sounds]
64.2 **FX: BAN** [gun firing]
64.3 **FX: BICHI!** [piercing flesh]
65.1.1 **FX: BEKO** [impaling sound]
65.1.2 **FX: ZUZUZU** [sound of bullet traveling through]
65.5 **FX: KON KON** [sound of bullet falling]
66.1 **FX: PISHI** [cracking]
66.2 **FX: GOBA** [crashing]
66.5 She literally says *Tegami no keibu-san*, "Mr. Detective from the letter?"
69.1 **FX: PI-PO- PI-PO-** [siren]
72.1 **FX: KOTSU KOTSU KOTSU** [sound of hollow footsteps]
72.3 **FX: SU** [whisking sound]
75.2 **FX: KASA** [rustling]
80.1 **FX: CHI CHI CHI** [birds chirping]
80.2.1 **FX: GACHA** [clank]
80.2.2 **FX: MORI** [ripping]
80.2.3 **FX: KACHA** [clank]
80.2.4 **FX: MORI** [ripping]
80.2.5 **FX: KACHA** [clank]
80.3 **FX: TSU** [blood trickling]
80.4 **FX: BA!** [suddenly rising]
81.4 **FX: PACHIN** [slapping]
83.5 **FX: ZAZA-** [sound of running water]
84.5 **FX: ZAA** [running water]
84.5 **FX: BAN** [door slamming]
85.3 **FX: BATAN** [hitting the floor]
85.4 **FX: GIGIGI** [creaking]
85.5 **FX: BUCHIN** [sound of lamp snapping]
85.6 **FX: BASHIYAIIN** [lamp smashing]
87.6 **FX: DON** [Thumping/thudding sound]
87.8.1 **FX: DOKA** [bang]
87.8.2 **FX: BOKI** [crack]
87.8.3 **FX: GA!** [slam]
87.8.4 **FX: DO!** [bang]
88.1 **FX: DOSA!** [thud]
89.3 **FX: PI-PO-PI-PO-** [siren]
90.2 **FX: KATA** [sound of chair moving]
90.4.1 **FX: GACHA** [bed rattling]
90.4.2 **FX: GATA** [bed rattling]
91.1 **FX: BATAN** [door shutting]
91.3 **FX: KACHA** [sound of door]
91.4 **FX: AA KYAA TASUKETE** [screams, "Help!"]
91.5 **FX: IYAA IRU WA HONTO YO** ["No! She's really here!"]
91.7 **FX: KACHA** [door opening]
95.3 **FX: KACHI** [button clicking]
95.4 **FX: KATSUN** [footstep]
95.6 **FX: SU** [whisking sound]
96.1 **FX: KACHIRI** [bullet clacking]
96.2 **FX: SHAKON** [gun loading]
96.3 **FX: KACHI** [click]
96.6 **FX: SU** [whisking]
97.2 **FX: SUUU** [whisking/floating sound]
97.3 **FX: BAAAN** [gun firing]
98.1 **FX: UGYAAAAAAA** [Tamamo's ghostly cry]
99.1 **FX: AAAA UIIIIII** [cry, and then whistling away]
99.2 **FX: POSU** [bullet landing in bed]
99.3 **FX: SHIN** [sound of silence]
99.5 **FX: SU** [whisk]
101.3 **FX: CHIKA CHIKA CHIKAKA** [light flickering]
101.4 **FX: KATA KATA KATA** [dishes rattling]
102.1 **FX: CHIKAN** [flickering]
102.2.1 **FX: SU** [ghost appearing]
102.2.2 **FX: BUTSU BUTSU** [mumbling]
102.3 **FX: BUTSU BUTSU** [muttering]
103.2 **FX: GATAN** [chair crashing]
105.1 **FX: TAAAAN** [gun firing]
105.2.1 **FX: KO-N** [bullet hitting floor]
105.2.2 **FX: KON** [bullet hitting floor]
105.2.3 **FX: KORO** [bullet rolling slightly]
105.3 **FX: SU** [whisk]
106.1.1 **FX: RI** [crickets]
106.1.2 **FX: RIRI- RIRI-** [crickets]
106.1.3 **FX: RIRI-** [crickets]
107.4 **FX: BAMUN** [door shutting]
107.5.1 **FX: DORURURURU** [engine starting]
107.5.2 **FX: PA!** [lights flicking on]
107.6 **FX: BURORORO . . .** [engine vrooming]
107.7 **FX: GOOOOO** [engine]
107.8 **FX: OOOO** [engine]
108.1 **FX: BURORORORO** [engine]
108.3 **FX: BURORORORO** [engine]
108.6 **FX: PIPA** [button noise]
109.2.1 **FX: PIPO** [dialing]

109.2.2 **FX: PA** [dialing]
109.2.3 **FX: PO** [dialing]
110.6 **FX: GOOOO** [engine]
111.5 **FX: PATA PATA** [flags flapping]
113.5 **FX: KACCHI KACCHI** [blinker flashing]
113.7 **FX: KACHA KACHA KACHA** [brake pedal being pushed]
114.2.1 **FX: GYU KYU KYU KYU** [tires screeching]
114.2.2 **FX: BASHI** [hedge clipped at high speed]
114.4 **FX: KARI** [scratching]
114.5 **FX: KARI GARI** [scratching]
114.6 **FX: KARI KARIRI GARI KARI** [scratching]
115.1 **FX: GARI KARIRI GARI** [scratching]
115.2 **FX: GOOOOO** [engine]
115.7 **FX: PA PA** [text appearing]
116.4.1 **FX: KA** [phone hitting floor]
116.4.2 **FX: KARARN** [phone spinning]
117.1.1 **FX: GOOOO** [engine]
117.1.2 **FX: KARI KARI** [scratching]
117.3 **FX: GAKON** [trunk popping]
117.4 **FX: CHIKA CHIKA** [light flashing]
117.5 **FX: CHIKA CHIKA** [light flashing]
117.7 **FX: GOOOOO** [engine]
118.1 **FX: GARIRI** [scratching]
118.2 **FX: GARI GARI GARI GARI** [scratching]
118.3 **FX: GARI GARIRI GARI** [scratching]
118.4 **FX: GARI GARIRI GARI** [scratching]
119.1 **FX: PUGAAAAA** [car engine]
119.3 **FX: GYUKYUKIKIKI** [tires screeching]
119.5 **FX: BA** [whisk]
121.1 **FX: GI GI** [brake being yanked]
121.2 **FX: KACHI KACHI** [key clicking]
121.4 **FX: KARI** [scratching]
121.7 **FX: GARI GARIRI** [scratching]
121.8 **FX: KOOOOO** [engine]
122.1 **FX: KOOOOOOOO** [engine]
123.1 **FX: FON** [whisk]
123.2 **FX: KARI** [scratching]
123.3 **FX: GARI** [scratching]
123.4 **FX: GARI** [scratch]
126.3 **FX: KOOOOO** [engine]
126.4 **FX: NUU** [creeping through the window]
127.2 **FX: GOOOOO** [engine]
127.3 **FX: JIJI JI** [static]
128.1 **FX: BIIIIII** [scooter engine humming]
128.2 **FX: BABABABABABA** [scooter engine]
128.4 **FX: SHAKO** [chamber loading]
129.2 **FX: GAOOON** [gun firing]
130.1 **FX: KYUOON** [bullet whizzing]
130.2 **FX: BISHI** [bullet piercing]
130.3 **FX: GYAAAA** [ghostly scream]
131.1 **FX: AAAAA** [ghostly scream]
131.2 **FX: GUAAA** [ghostly scream]
131.3 **FX: SHUN** [bullet spinning]
131.7.1 **FX: PAKI** [cracking]
131.7.2 **FX: GYUKIKIKIKI** [brakes screeching]
131.7.3 **FX: BOKO** [crash]
131.7.4 **FX: BAKA** [crash]
132.1 **FX: BAGAN** [crashing]
132.2 **FX: SHUU** [steaming]
133.1 **FX: PAPA!** [camera flashing]
133.2 **FX: PAPA!** [camera flashing]
133.3 **FX: PA!** [camera flashing]
134.1 **FX: PAPA!** [camera flashing]
134.2 **FX: JI . . . CHII** [lens moving/focusing]
135.4 **FX: KACHA KACHA** [sound of wheel clicking]
138.1.1 **FX: KIII** [sign creaking]
138.1.2 **FX: GI . . .** [sign creaking]
138.1.3 The café is called "Corner River."
139.4 **FX: GATA** [hand hitting table/ objects rattling]
140.2 In the original, Akiba says "Taisho 14," meaning the 14th year of Taisho, the reign of the Emperor Yoshihito. He was the father of Hirohito (Showa Era) and the grandfather of the present Emperor Akihito (Heisei Era).
140.5 The magazine is the November special edition of *Hibon* magazine, which means "Extraordinary." Note *Hibon* is written right-to-left, which would be somewhat unusual for the cover of a modern magazine.
141.1 **FX: KII** [creaking]
141.2.1 **FX: KII** [creaking]
141.2.2 **FX: GII** [creaking]
141.3.1 **FX: GIII** [creaking]
141.3.2 **FX: GIII** [creaking]
141.4.1 **FX: GII** [creaking]
141.4.2 **FX: KII** [creaking]
142.4 The headline of the fictitious Tokyo Asahi (Sunday) Modern (likely a play on the real-life *Asahi Shimbun*) is "Curse Kills Reporter of *Hibon* Magazine."
143.5 **FX: PAPA!** [sign flashing]
144.1 A much-recommended book on World War II from the Japanese side is Haruko Taya Cook and Theodore F. Cook's

Japan At War: An Oral History. In the late 1980s, realizing that the generation that remembered the war had already begun to die off, the Cooks traveled Japan doing one-on-one interviews (for they determined that people spoke more frankly when they were by themselves) with as wide a cross-section of wartime-era Japanese as they could find, from manga artists to members of Unit 731, Japan's infamous biological warfare division.

In the introduction to *Japan At War*, the Cooks note that unlike the American "World War II/Second World War," there are different terms used by different people in Japan for the conflict, and their use is sometimes revealing of an individual's politics—or, perhaps, the politics of their news sources or educators. The Cooks write: *"The Fifteen-Year War"—generally a term of the left—emphasizes the imperialist origins of the war, beginning with Japan's seizure of Manchuria in 1931. "Greater"—now generally a term of the revisionist right—shows the speaker either still caught up in images of wartime, or still displaying a sympathy with the war's goals and objectives. (The term, which came into use immediately after December 8, 1941, was so closely linked with the concept of the creation of a Greater East Asia Co-Prosperity Sphere, declared to be one of the great objectives of Japan's war with the West, that it was specifically excluded from official publications after the surrender.) Most commonly chosen was probably "the Pacific War," the widely used term of the Occupation years and the name which most clearly differentiates between the open warfare that began in China in 1937—called the China Incident at the time, now sometimes called the Japan-China War—and the war with the U.S. and Britain which began in 1941. Using the Pacific War, in fact, freed many speakers from the need to refer to those years of combat and conquest in China at all.*

145.5 **FX: SU** [whisking]

146.1 **FX: KATA** [camera rattling]

146.2 **FX: KACHA** [card inserting]

146.4 **FX: PA** [screen coming to life]

146.5 **FX: KACHA KACHA** [wheel clicking]

146.6 **FX: CHII** [sound of camera operating]

148.1 The kanji at upper right means "forward," and the one at lower left, "back." Note that Ricoh is, of course, a real brand; it's interesting to see in manga (and anime) which brands are used by their real name and which by a satirical name (the classic example is an electronics firm dubbed "SANY"). Sometimes the reason simply has to do with whatever relations a publisher or TV station has with a company; for example, in the original broadcast run of the anime series *Neon Genesis Evangelion*, TV Tokyo asked that Gainax change the name of Misato's Yebisu beer, on the grounds that Yebisu's makers Sapporo didn't advertise with the station. Gainax promptly changed "Yebisu" to "Yebichu," which, of course, failed to conceal the brand one bit.

150.1.1 **FX: KII** [creaking]

150.1.2 **FX: GII** [creaking]

151.1.1 **FX: KOTSU** [footsteps]

151.1.2 **FX: KATSU** [footsteps]

151.4 **FX: PITA** [sound of stopping]

151.6 **FX: ZAAA** [running water]

152.5 **FX: ZAAAAA** [running water]

152.7.1 **FX: KATSU** [footsteps]

152.7.2 **FX: KOTSU** [footsteps]

154.6 **FX KACHA KACHA** [sound of scrolling/clicking]

155.5 **FX: GOKU** [gulping]

155.6 **FX: BA!** [startled/surprised]

156.1 **FX: PICHO-N** [water dripping/plopping]

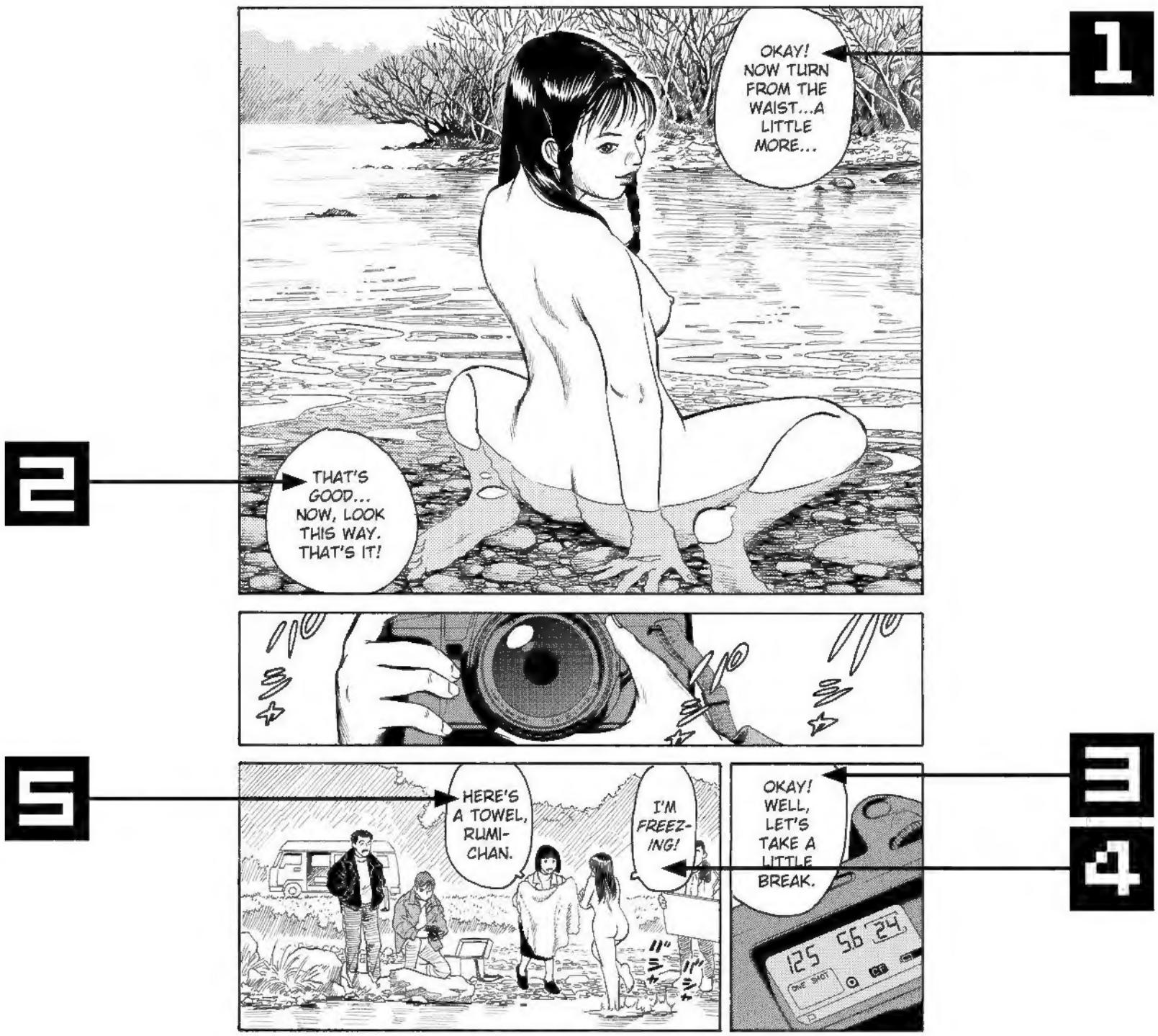
156.2 **FX:** Note the toilets are the traditional "squat pots," the floor-mounted kind you straddle (they have a flush, but are not already filled with water like Western toilets). This is said to be a more natural position to do one's business, but it can take some foreigners a little getting used to. They are more likely to be found in public toilets like this one in the park (or, for example, in train stations); whereas many private homes, restaurants, stores, etc., have Western-style toilets.

156.3 **FX: PICHON** [water dripping/plopping]
156.4 **FX: PETAN PETAN** [clacking]
157.2 **FX: PETAN PETAN** [clacking]
157.3 **FX: PETA PETA** [clacking/footsteps]
157.4 **FX: PETAN PETAN** [hollow footsteps]
159.1 **FX: PETAN** [footsteps]
159.3 **FX: ZUKIN** [sharp pain]
162.1 **FX: GAON** [gun firing]
162.3 **FX: GYAAAAA** [unearthly scream of Katsumi's ghost]
163.1 **FX: AAAA . . .** [unearthly scream of Katsumi's ghost]
163.2 **FX:** GUGYA [vortex swirling]
163.3 **FX:** SHUN [bullet spinning]
163.4.1 **FX:** KO-N [bullet hitting floor]
163.4.2 FX: KORORO [bullet rolling]
163.6 **FX: DADATAN** [running]
166.2 The signs are for Ohtsu and Takatsu Central Hospital.
167.4 **FX: KIKII KII** [cart creaking]
167.5.1 **FX: KATSU** [heavy footsteps]
167.5.2 **FX: KOTSU** [heavy footsteps]
167.6 **FX: PETA PATA** [light tapping footsteps]
168.3 **FX: KYU** [feet squeaking to a stop]
168.4.1 **FX: KATSU** [footsteps]
168.4.2 **FX: KOTSU** [footsteps]
171.3 **FX: SA!** [whisk]
171.5 **FX: KARI KARIRI** [pencil writing]
173.1 **FX: GOOOOO** [airplane]
173.5.1 **FX: GOGOOO** [engines]
173.5.2 **FX: PUAAAN** [city sounds]
174.1.1 **FX: GOGOOOO** [subway]
174.1.2 Not only will Japanese trains and subway cars have ads where you would expect them to be on American mass transit, but you'll also see banners with ads like this one, hanging down from the ceiling of the car. They'd get snatched down in a minute in America, but (just like Japan's wonderful outdoor vending machines) the lesser incidence of vandalism in Japan allows them to thrive. Sometimes train cars in Japan even slip thin ads onto the rings standing riders hang onto!
175.1 **FX: PUSHUUUU** [door opening]
175.2 **FX: ZORO ZORO** [crowd shuffling]
176.2 **FX: BASHIYAN** [door closing]
176.3 **FX: KYUUUUUN** [train moving]
176.4 **FX: GAAAAA** [train moving]
176.5 **FX: GOGOOOO** [train]
178.2.1 **FX: DON DON DON DON** [knocking]
178.2.2 **FX: GACHA GACHA** [door jangling]
178.3 **FX: DON DON DON** [knocking]
178.5 **FX: SHIN** [silence]
179.2 **FX: BATAN** [door shutting]
179.7 **FX: SU** [whisking]
180.2 **FX: KUUU SUUU** [snoring]
180.3 **FX: CHI CHI CHI** [clock ticking]
180.4 **FX: KATA KATA KATA** [rattling]
180.5.1 **FX: JI!** [sizzling/fizzing sound]
180.5.2 **FX: PA! PA PA!** [light flickering]
180.6 **FX: FU!** [light going out]
180.7.1 **FX: KACHIN** [clicking/door opening]
180.7.2 **FX: GIIII** [door creaking]
181.2 **FX: MOZO** [shooting up/creeped out]
182.1 **FX: BABA** [covers/Akiba whisking]
182.4 **FX: GITSU GISHI GITSU** [footsteps squeaking]
183.1.1 **FX: SUUU** [hiss of ghost]
183.1.2 **FX: HAAAAA** [breath of ghost]
186.2.1 **FX: BA!** [recoiling]
186.2.2 **FX: GATAN** [hitting wall]
188.4 **FX: SU** [whisking]
188.5 **FX: KACHI** [clicking]
188.6 **FX: SHAKON** [chamber loading]
190.1 **FX: BAOON** [gun firing]
191.1.1 **FX: AAA** [ghostly shriek]
191.1.2 **FX: IAAA** [ghostly shriek]
191.2 **FX: GYUOOO** [whirling/spiraling/shazaam]
191.3 **FX: SHUN** [quiet glowing/spinning]
191.4.1 **FX: KO-N** [bullet falling]
191.4.2 **FX: KORO KORO** [bullet rolling]
192.2 **FX: SU** [whisking]
193.4 **FX: SHIN** [silence]
195.3 **FX: KOTO** [sound of bullet being set down]
196.2 **FX: HYUOO** [wind blowing]
196.3 **FX: JATSU** [footstep on gravel]

STOP

THIS IS THE BACK OF THE BOOK!

This manga collection is translated into English, but arranged in right-to-left reading format to maintain the artwork's visual orientation as originally drawn and published in Japan. If you've never read comics this way before, take a look at the diagram below to give yourself an idea of how to go about it. Basically, you'll be starting in the upper right-hand corner, and will read each word balloon and panel moving right-to-left. It may take a little getting used to, but you should get the hang of it very quickly. Have fun! If this is the millionth manga you've read this way, never mind. ^_^



MANGA/HORROR

kagutsuchi

POSTCARDS FROM PURGATORY . . .

Private detective Reiji Akiba has a theory about those weird coincidences we all encounter in life. They are actually encounters with the dead—their way of sending us a message. But you may not want to open such strange mail from beyond—not unless you can see the ghostly attachment, like Akiba can. And not unless you carry a tool that can kill what isn't alive, like Akiba's sanctified gun *Kagutsuchi* . . . digging a divine grave to lay to rest the evil dead!

山崎峰水 housui yamazaki

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DARK HORSE 20 YEARS